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Los Angeles

Charlie Parker: Techniques of Improvisation

Volume II

A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of Philosophy in Music

by

Thomas Owens

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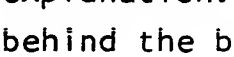
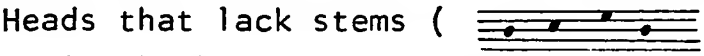
FORWARD

With few exceptions, the music in this volume consists of excerpts from recordings, Charlie Parker's improvised melodies. Both the solos of other players and the accompanimental parts to Parker's solos are generally excluded, because the topic of research is limited to Parker's improvisation techniques, and because Parker's solos are essentially uninfluenced by the musicians with whom he played. The full-score exceptions to these limitations are mentioned in the course of Volume I, and are visually obvious in the following pages.

Within these transcribed solos a further limitation exists. In most cases, while the pitch notation is as accurate as I can make it, the rhythmic notation is only approximate, and the details of phrasing and articulation are totaliy absent. The inclusion of such refinements would have added hundreds of hours to the transcribing time of these pieces, and would have contributed little additional information. The handful of pieces that are more carefully transcribed provides a basic understanding of these parameters of Parker's style. Again, they are visually obvious.

Some symbols that appear in the transcriptions require explanation. The sign  indicates a slight lagging behind the beat during a phrase or part of a phrase. Stems that lack heads (or) and question marks above or below notes indicate notes too faintly recorded to be heard clearly. Heads that lack stems () indicate notes played in rhythms too complex to be notated accurately. Arrows above notes (or) indicate substantial deviation from equal temperament.

Throughout this volume, I have used a system of numbering measures that appears cumbersome, but is useful for purposes of analysis. In blues pieces, the first Arabic number is the chorus number, and the second number is the measure within the chorus. Thus, a blues piece is numbered

1-1 through 1-12, 2-1 through 2-12, 3-1 through 3-12, etc. In pieces based on harmonic structures in aaba, abab', or some other form, the measure numbers include lower-case letters that indicate the form. Thus, a piece based on a 32-measure theme in aaba form is numbered as follows:

$1a_1$-1 through $1a_1$-8,

$1a_2$-1 through $1a_2$-8,

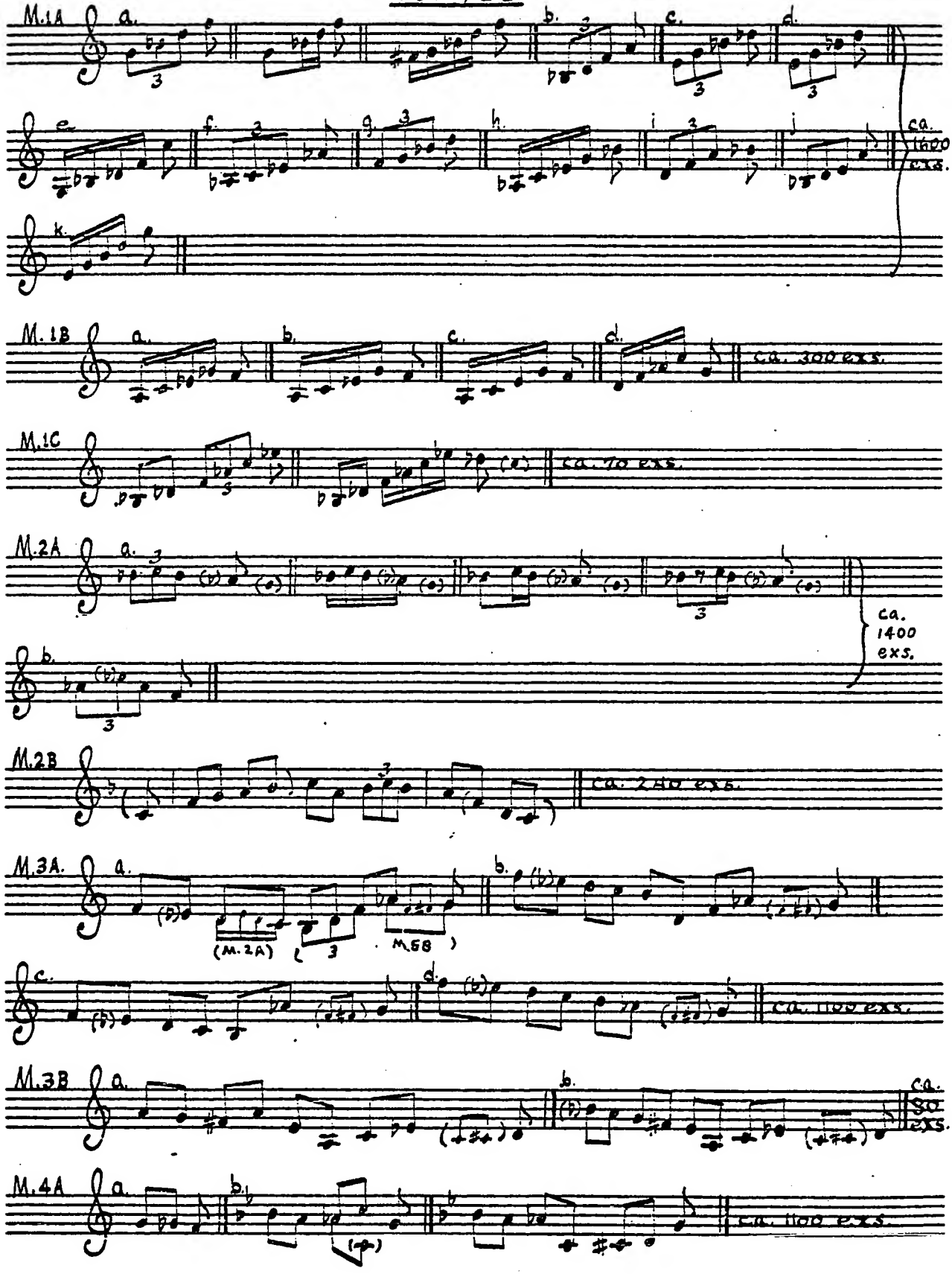
1b-1 through 1b-8,

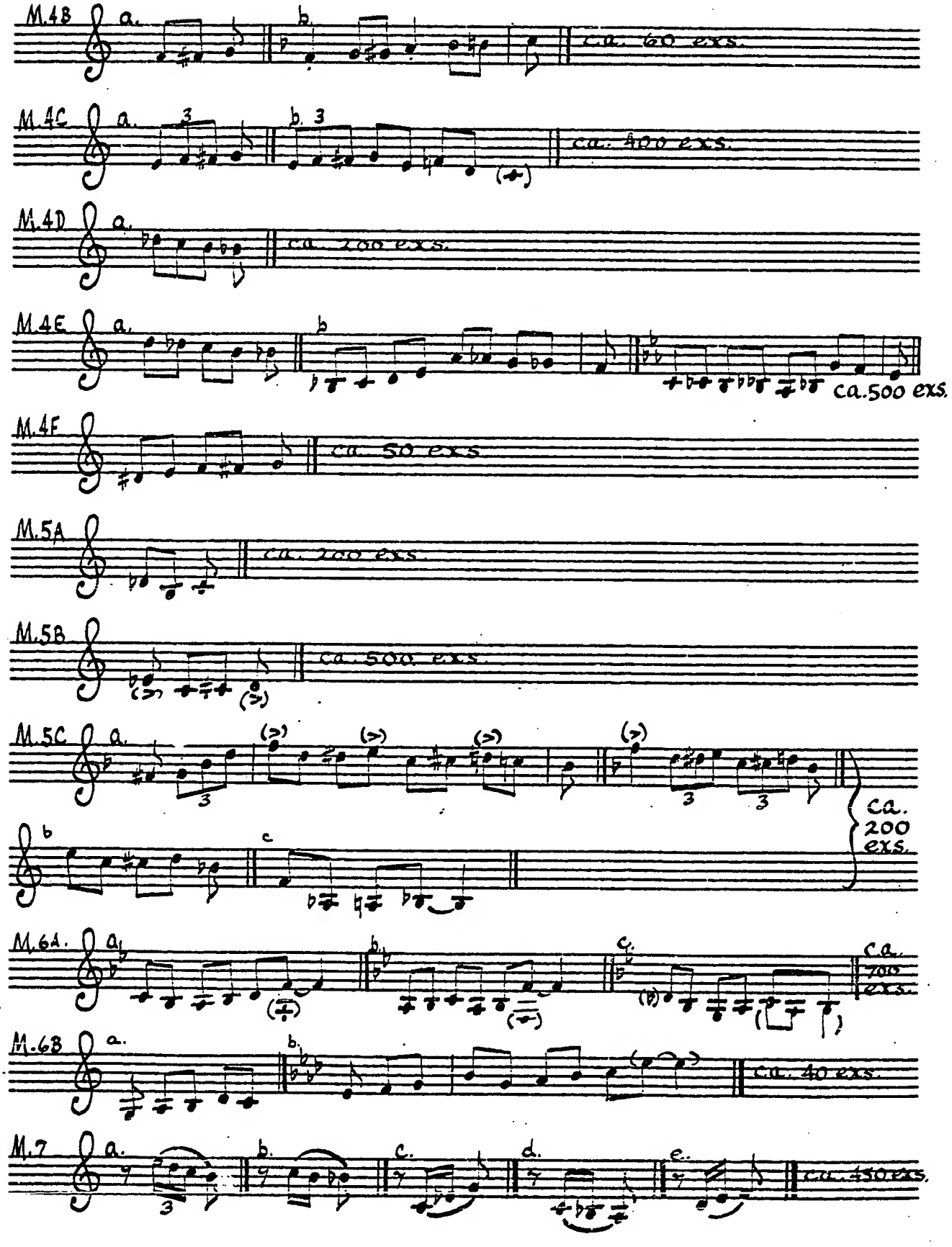
$1a_3$-1 through $1a_3$-8,

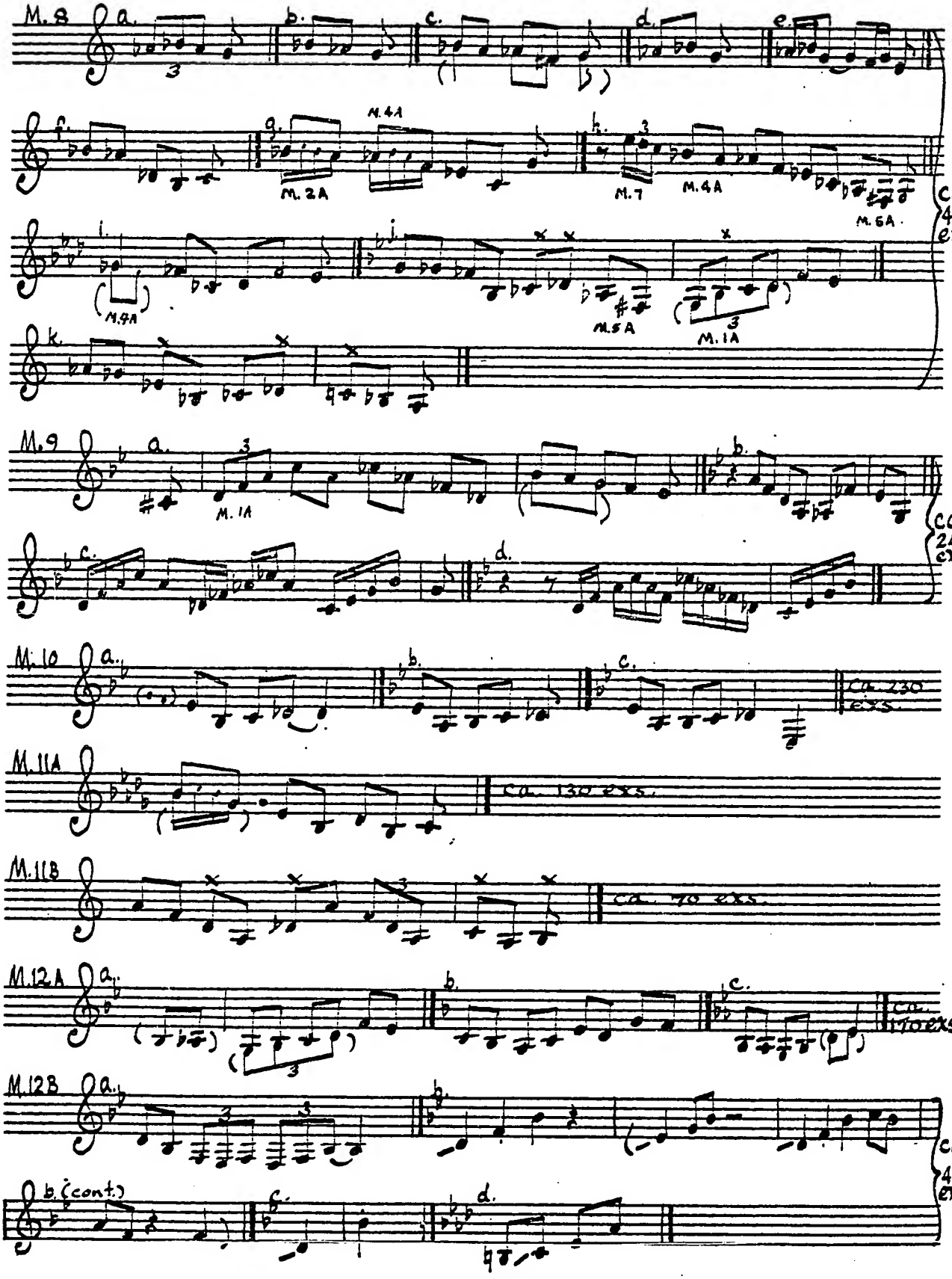
$2a_1$-1 through $2a_1$-8, etc.

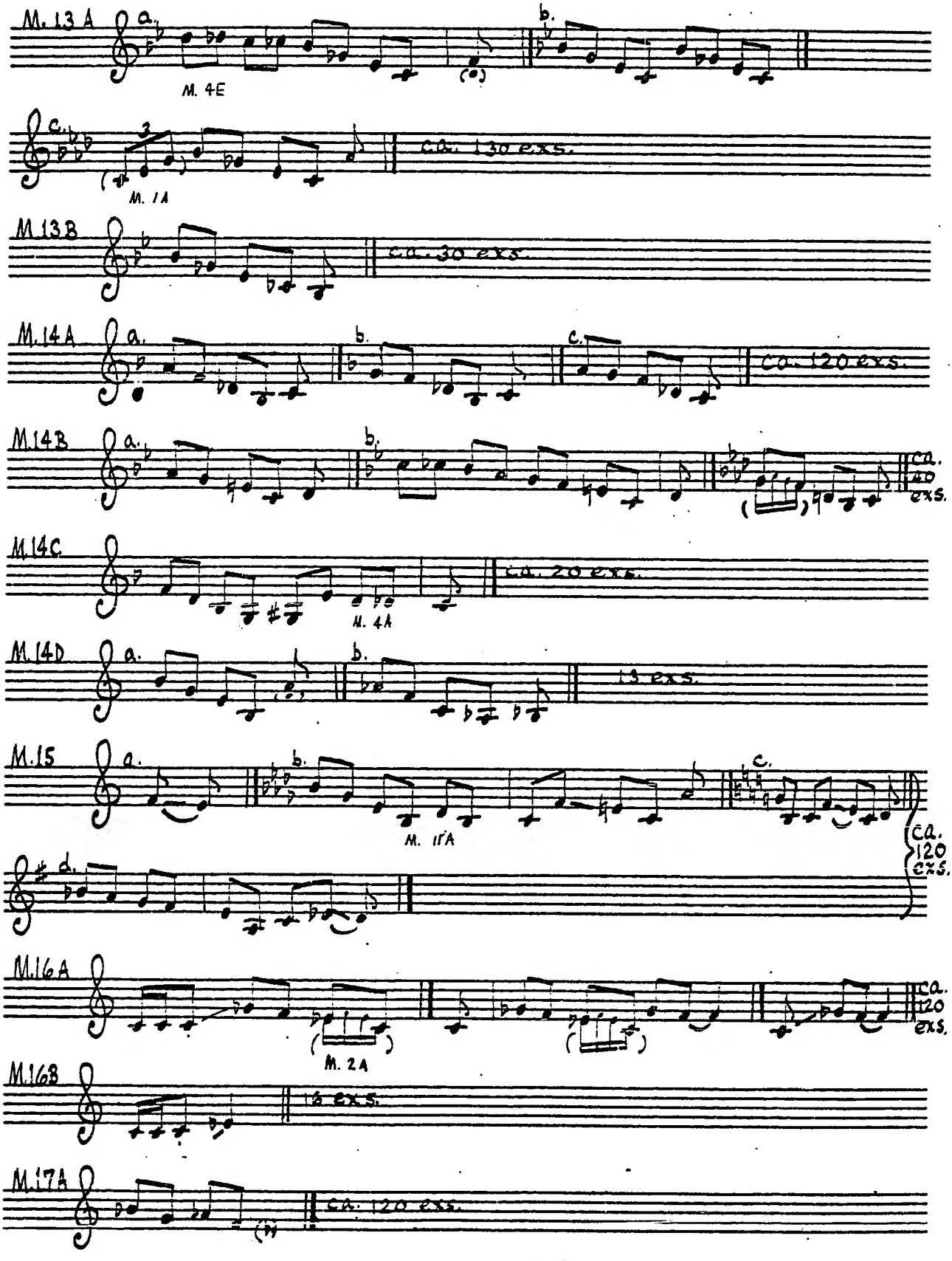
When a piece was recorded more than once during a recording session and two or more of these takes are available, capital letters precede the measure numbers: A equals take 1, B equals take 2, C equals take 3, etc. Introductions, interludes, and codas are numbered separately in order to keep the chorus numbering system intact.

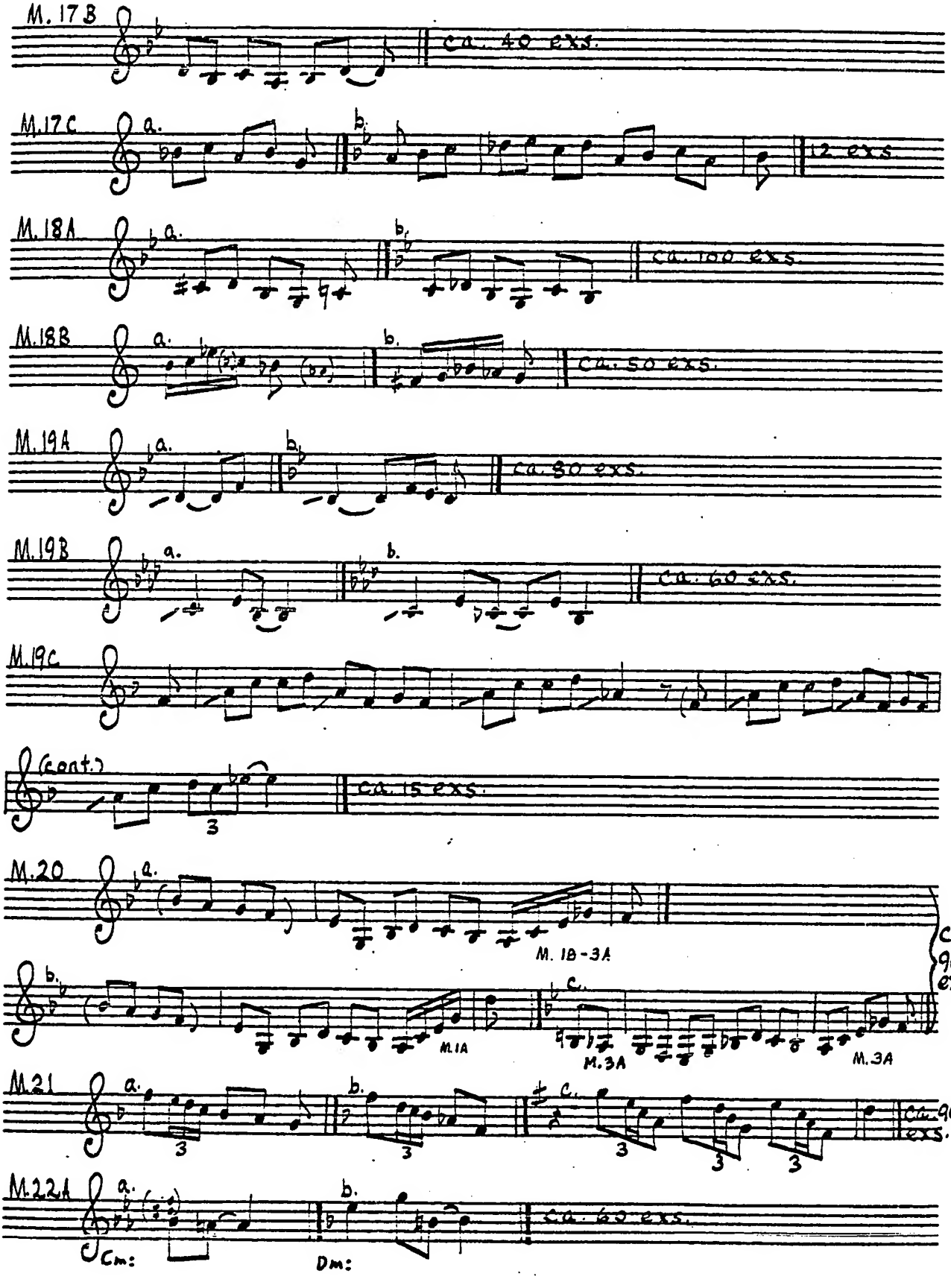
MOTIVES

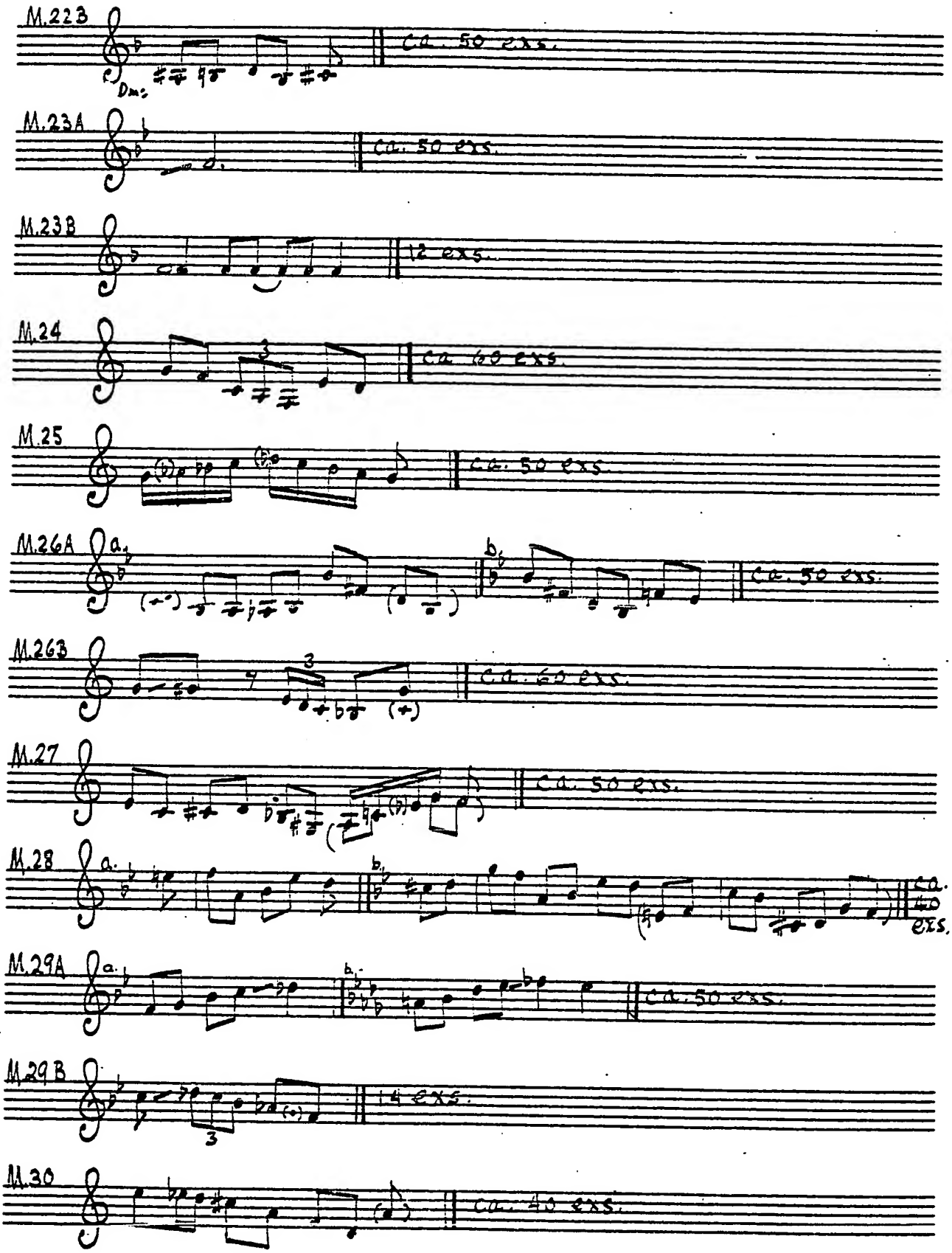

M.1A
a.
b.
c.
d.
e.
f.
g.
h.
i.
j.
ca. 1400 exs.
k.
M.1B
a.
b.
c.
d.
ca. 300 exs.
M.1C
ca. 70 exs.
M.2A
a.
b.
ca. 1400 exs.
M.2B
ca. 240 exs.
M.3A.
a.
(M.2A)
M.5B
b.
c.
d.
ca. 1100 exs.
M.3B
a.
b.
ca. 80 exs.
M.4A
a.
b.
ca. 1100 exs.

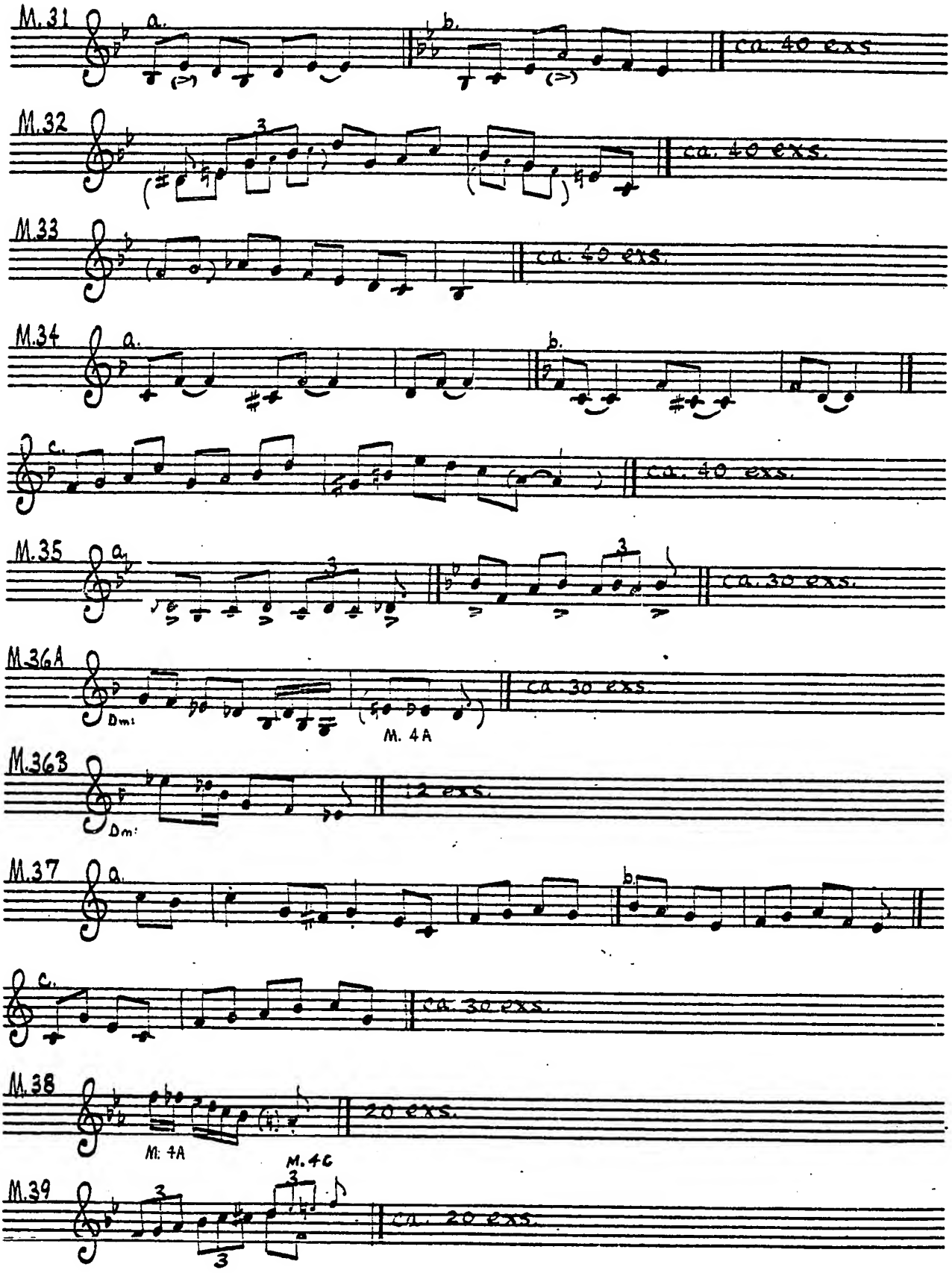

M.4B
a.
b.
ca. 60 exs.
M.4C
a.
3
b. 3
ca. 400 exs.
M.4D
a.
ca. 100 exs.
M.4E
a.
b
ca. 500 exs.
M.4F
ca. 50 exs
M.5A
ca. 100 exs.
M.5B
ca. 500 exs.
M.5C
a.
b
c
ca. 200 exs.
M.6A.
a.
b.
c.
ca. 700 exs.
M.6B
a.
b.
ca. 40 exs.
M.7
a.
b.
c.
d.
e.
ca. 450 exs.

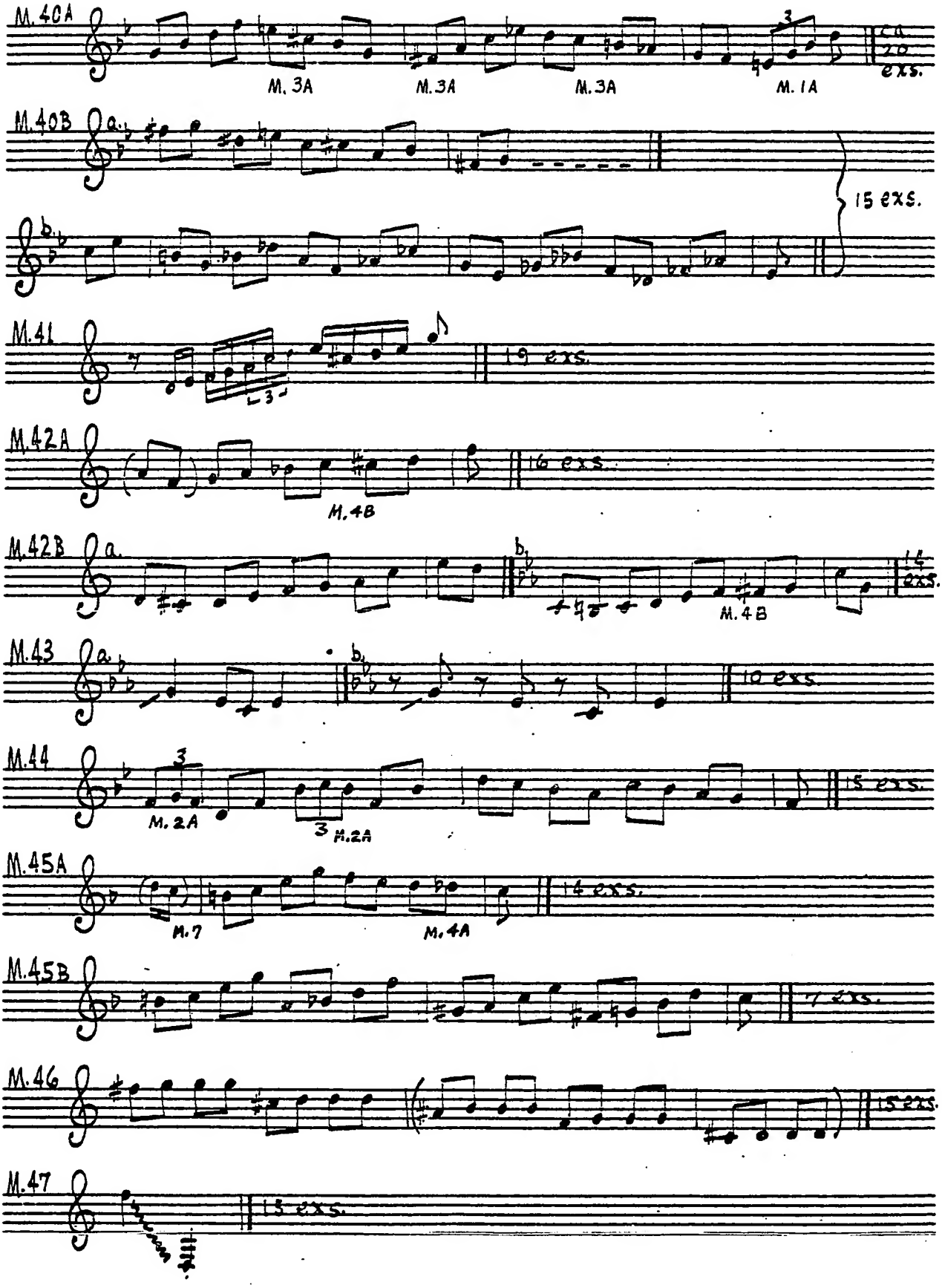

M.8
a.
b.
c.
d.
e.
f.
g.
M.4A
M.2A
h.
M.7
M.4A
M.6A
ca. 420 exs.
i.
M.9A
M.5A
M.1A
k.
M.9
a.
M.1A
b.
ca. 240 exs.
c.
d.
M.10
a.
b.
c.
ca. 230 exs.
M.11A
ca. 130 exs.
M.11B
ca. 70 exs.
M.12A
a.
b.
c.
ca. 40 exs.
M.12B
a.
b.
ca. 40 exs.
b. (cont.)
c.
d.

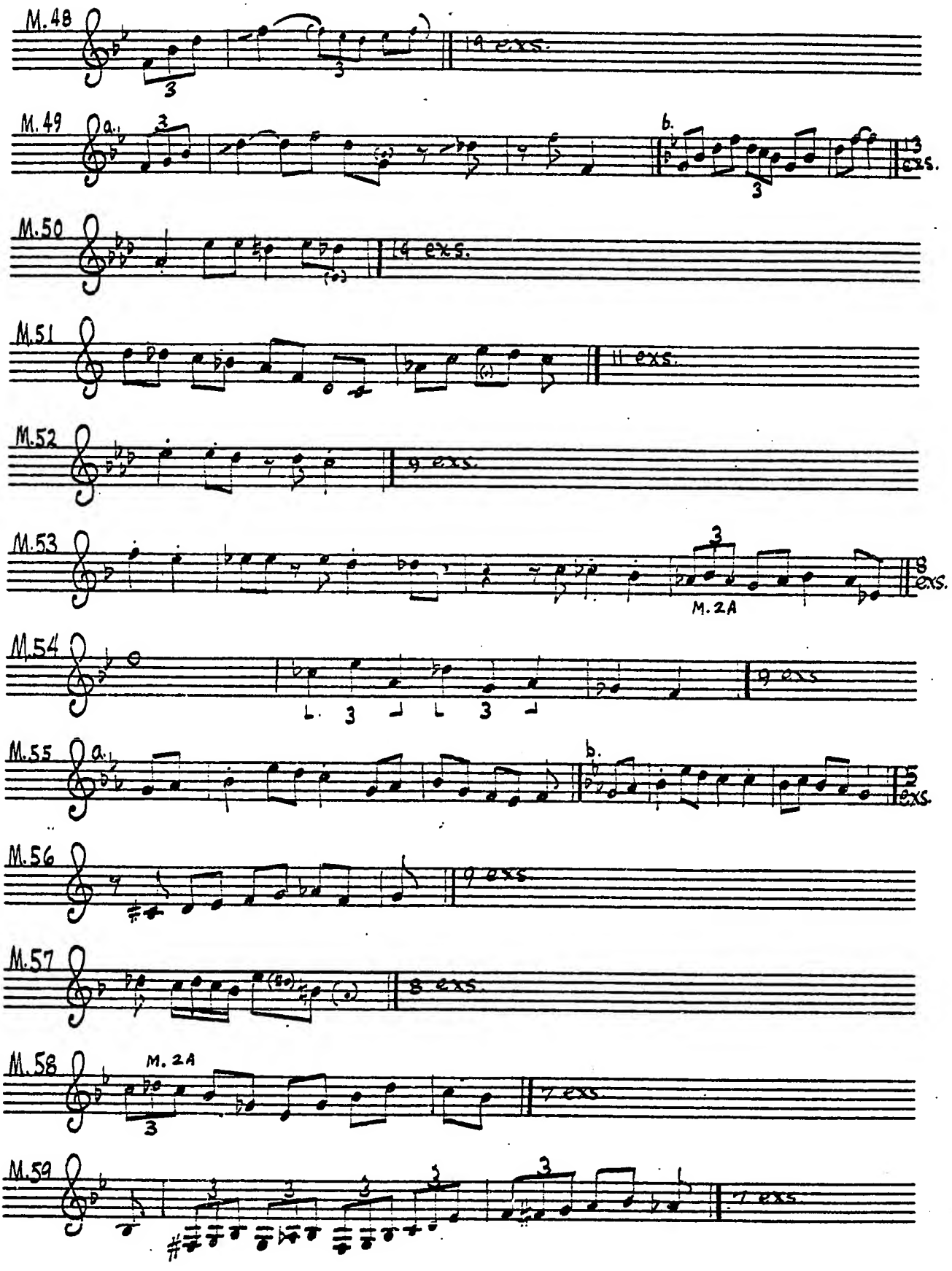

M. 13 A
a.
M. 4E
b.
c.
3
M. 1A
ca. 130 exs.
M. 13 B
ca. 30 exs.
M. 14 A
a.
b.
c.
ca. 120 exs.
M. 14 B
a.
b.
ca. 40 exs.
M. 14 C
ca. 20 exs.
M. 4A
M. 14 D
a.
b.
13 exs.
M. 15
a.
b.
M. 11A
c.
ca. 120 exs.
d.
M. 16 A
M. 2A
ca. 120 exs.
M. 16 B
16 exs.
M. 17 A
ca. 120 exs.

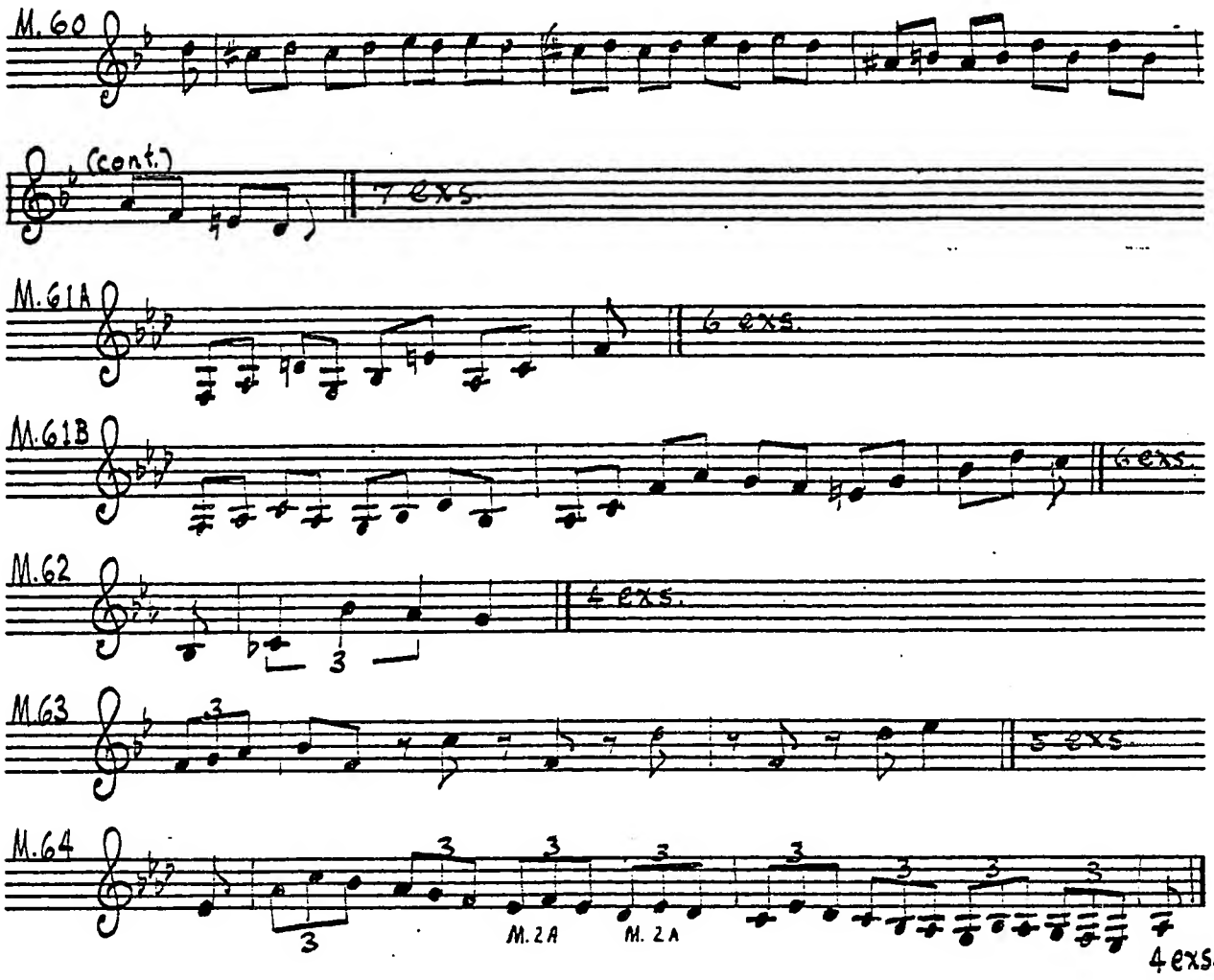

M. 17B
ca. 40 exs.
M. 17C
a.
b.
2 exs.
M. 18A
a.
b.
ca. 100 exs.
M. 18B
a.
b.
ca. 50 exs.
M. 19A
a.
b.
ca. 80 exs.
M. 19B
a.
b.
ca. 60 exs.
M. 19C
(cont.)
3
ca. 15 exs.
M. 20
a.
M. 1B-3A
ca. 90 exs.
b.
M. 1A
c.
M. 3A
M. 3A
M. 21
a.
b.
c.
3
3
3
3
3
ca. 90 exs.
M. 22A
a.
b.
Cm:
Dm:
ca. 60 exs.


M.22B
Dm:
ca. 50 exs.
M.23A
ca. 50 exs.
M.23B
12 exs.
M.24
3
ca. 60 exs.
M.25
ca. 50 exs.
M.26A
a.
b.
ca. 50 exs.
M.26B
3
ca. 60 exs.
M.27
ca. 50 exs.
M.28
a.
b.
ca. 40 exs.
M.29A
a.
b.
ca. 50 exs.
M.29B
3
14 exs.
M.30
ca. 40 exs.


M.31
a.
b.
ca. 40 exs
M.32
ca. 40 exs.
M.33
ca. 40 exs.
M.34
a.
b.
c.
ca. 40 exs.
M.35
ca. 30 exs.
M.36A
Dm:
M. 4A
ca. 30 exs.
M.36B
Dm:
2 exs.
M.37
a.
b.
c.
ca. 30 exs.
M.38
M. 4A
20 exs.
M.39
M. 4C
ca. 20 exs.


M.40A
M. 3A
M. 3A
M. 3A
M. 1A
20 exs.
M.40B
15 exs.
M.41
19 exs.
M.42A
M. 4B
16 exs.
M.42B
M. 4B
14 exs.
M.43
10 exs
M.44
M. 2A
M. 2A
15 exs.
M.45A
M. 7
M. 4A
4 exs.
M.45B
7 exs.
M.46
15 exs.
M.47
13 exs.


M.48
19 exs.
M.49
a.
b.
3 exs.
M.50
4 exs.
M.51
11 exs.
M.52
9 exs.
M.53
8 exs.
M.2A
M.54
9 exs
M.55
a.
b.
5 exs.
M.56
9 exs
M.57
8 exs.
M.58
M.2A
7 exs
M.59
7 exs


M.60
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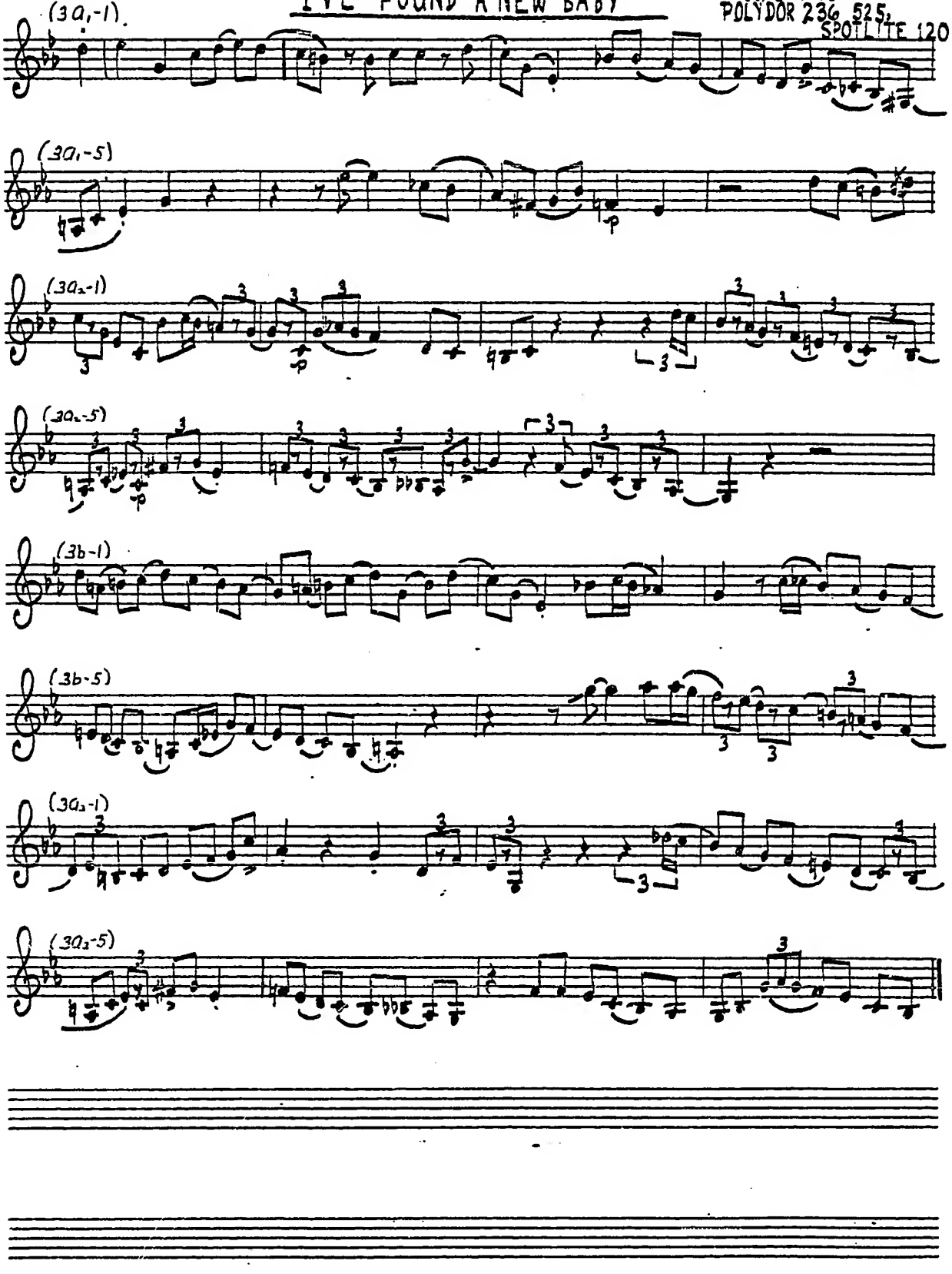
7 exs.
M.61A
6 exs.
M.61B
6 exs.
M.62
4 exs.
M.63
5 exs.
M.64
M. 2A
M. 2A
4 exs.

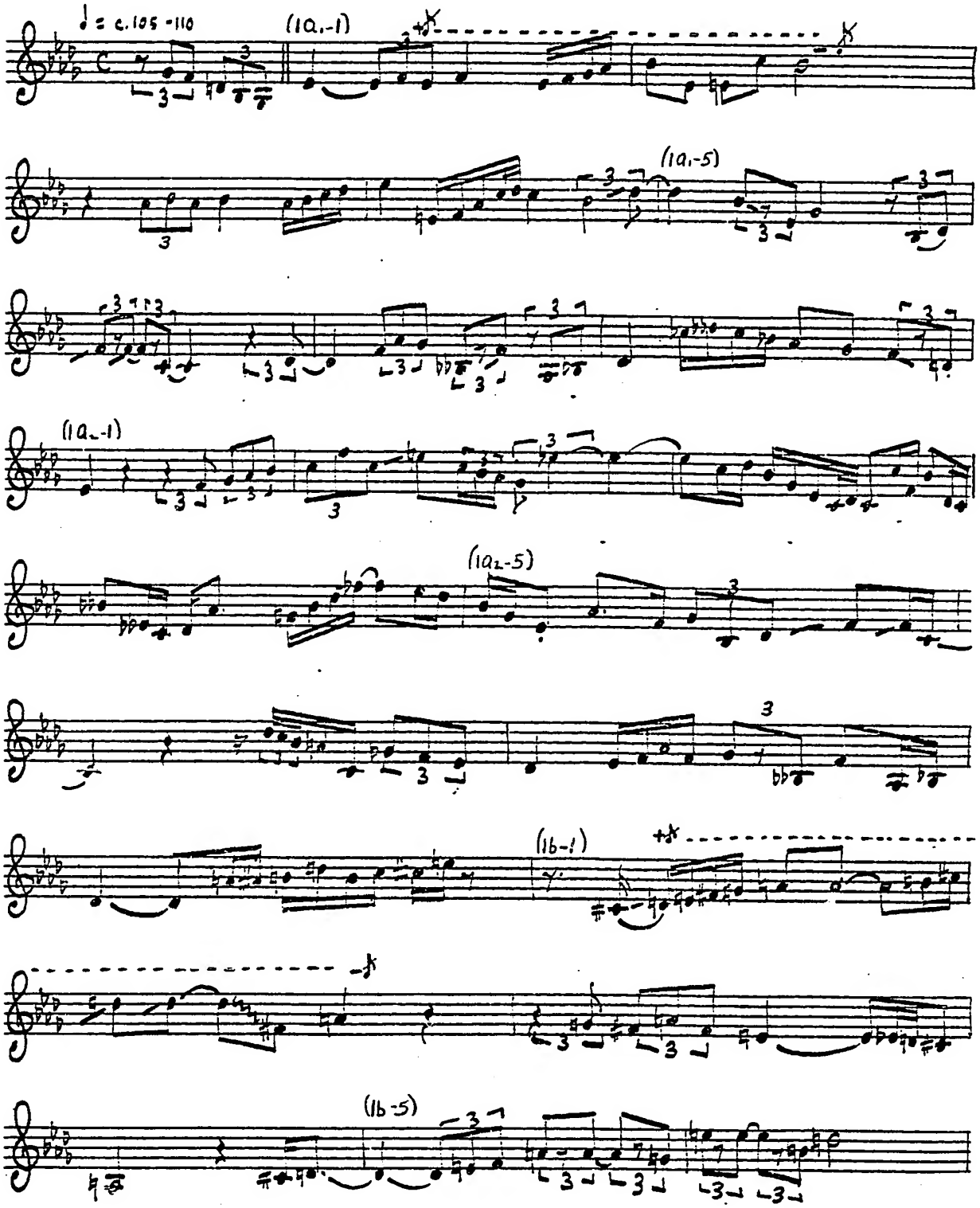
I'VE FOUND A NEW BABY

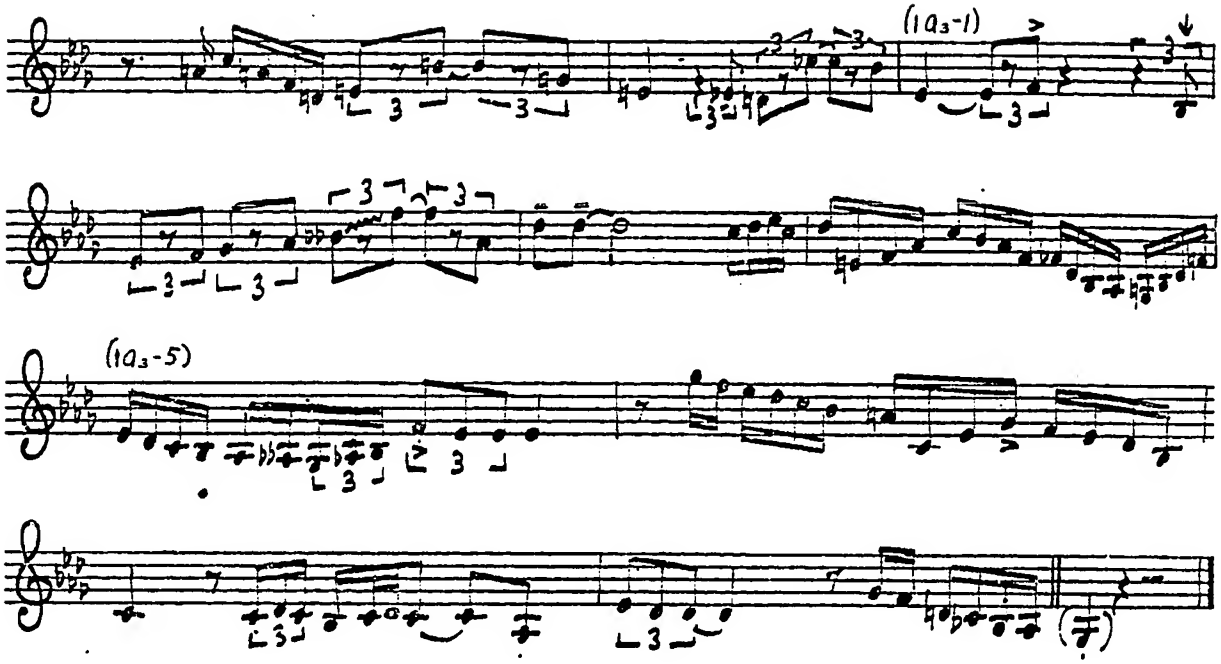
11/30/40
POLYDOR 236 525
SPOTLITE 120



BODY AND SOUL

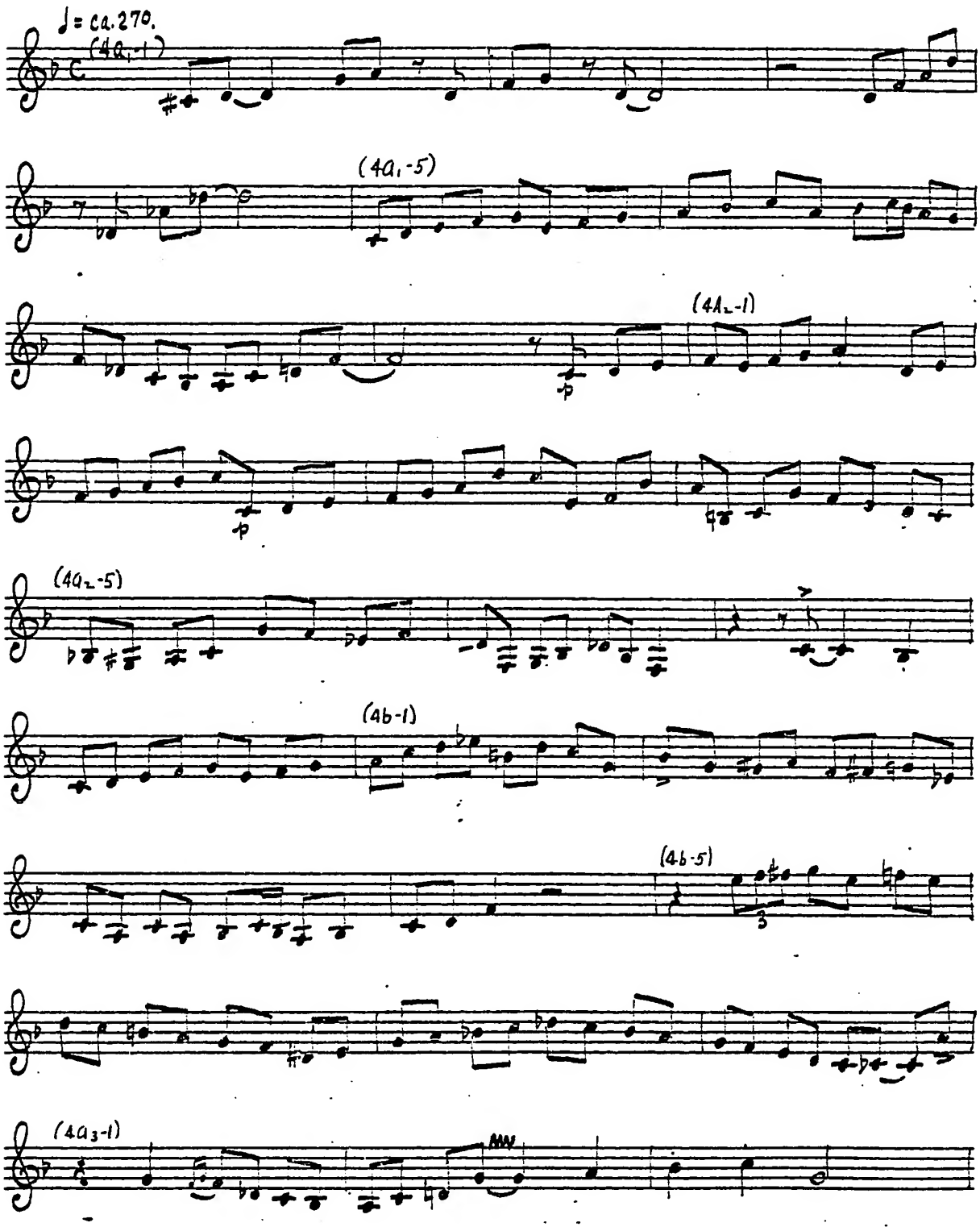
11/30/40; SPOTLITE 120

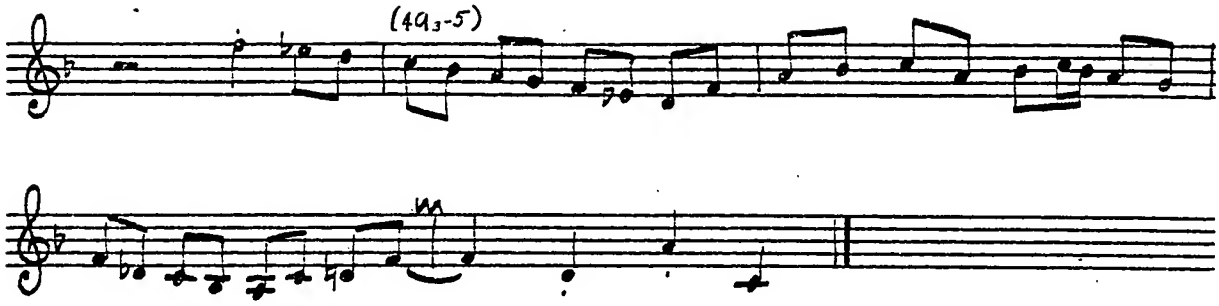



(1a3-1)
(1a3-5)

HONEYSUCKLE ROSE

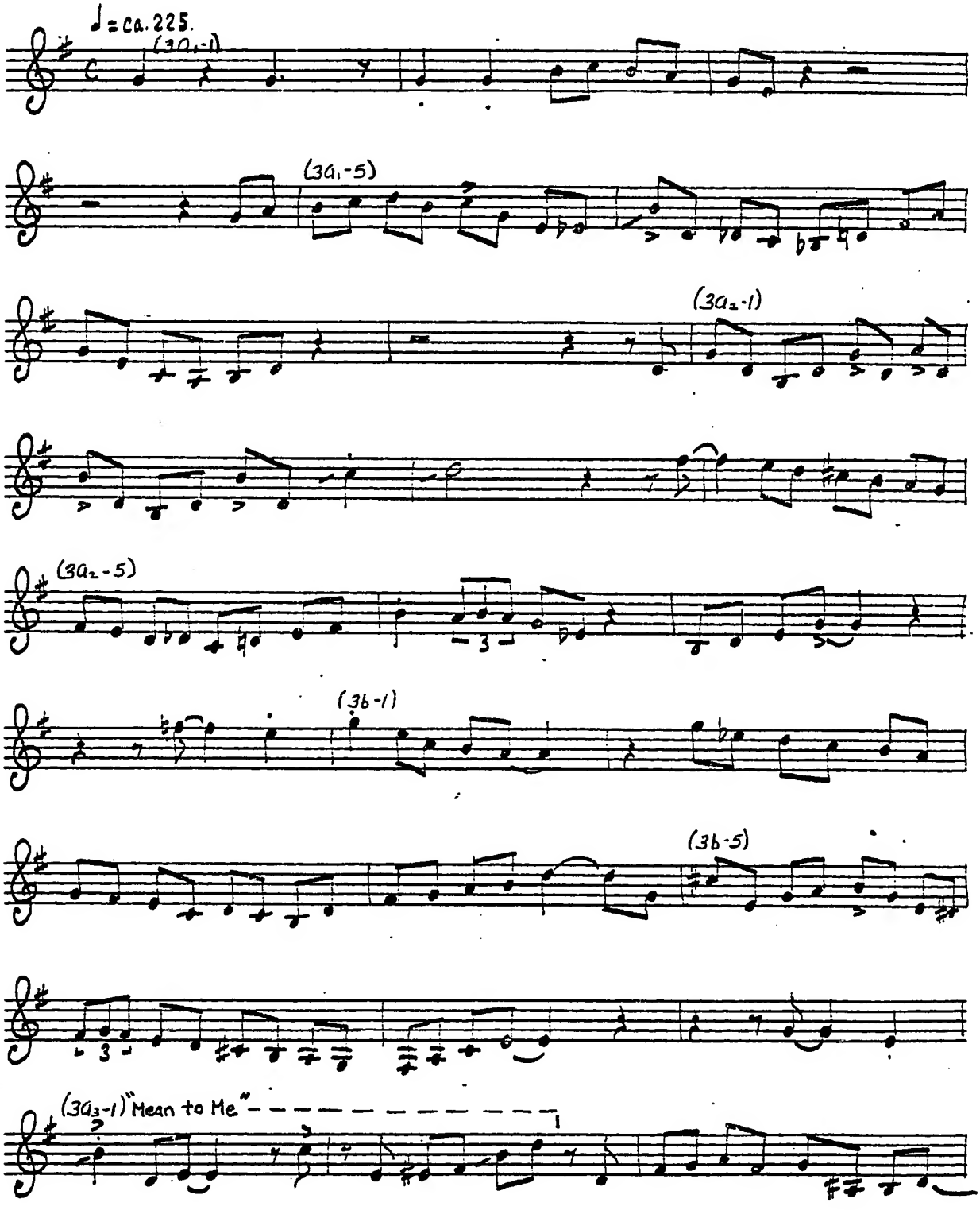
12/2/40. SPOTLITE 120

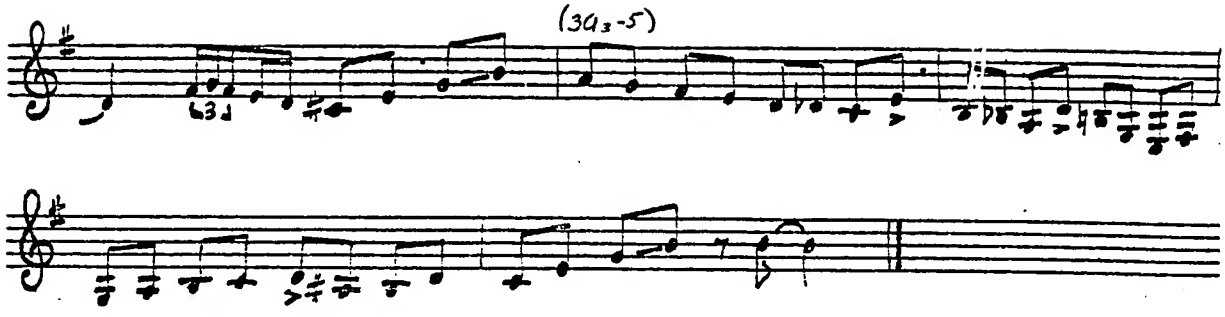



(49₃-5)

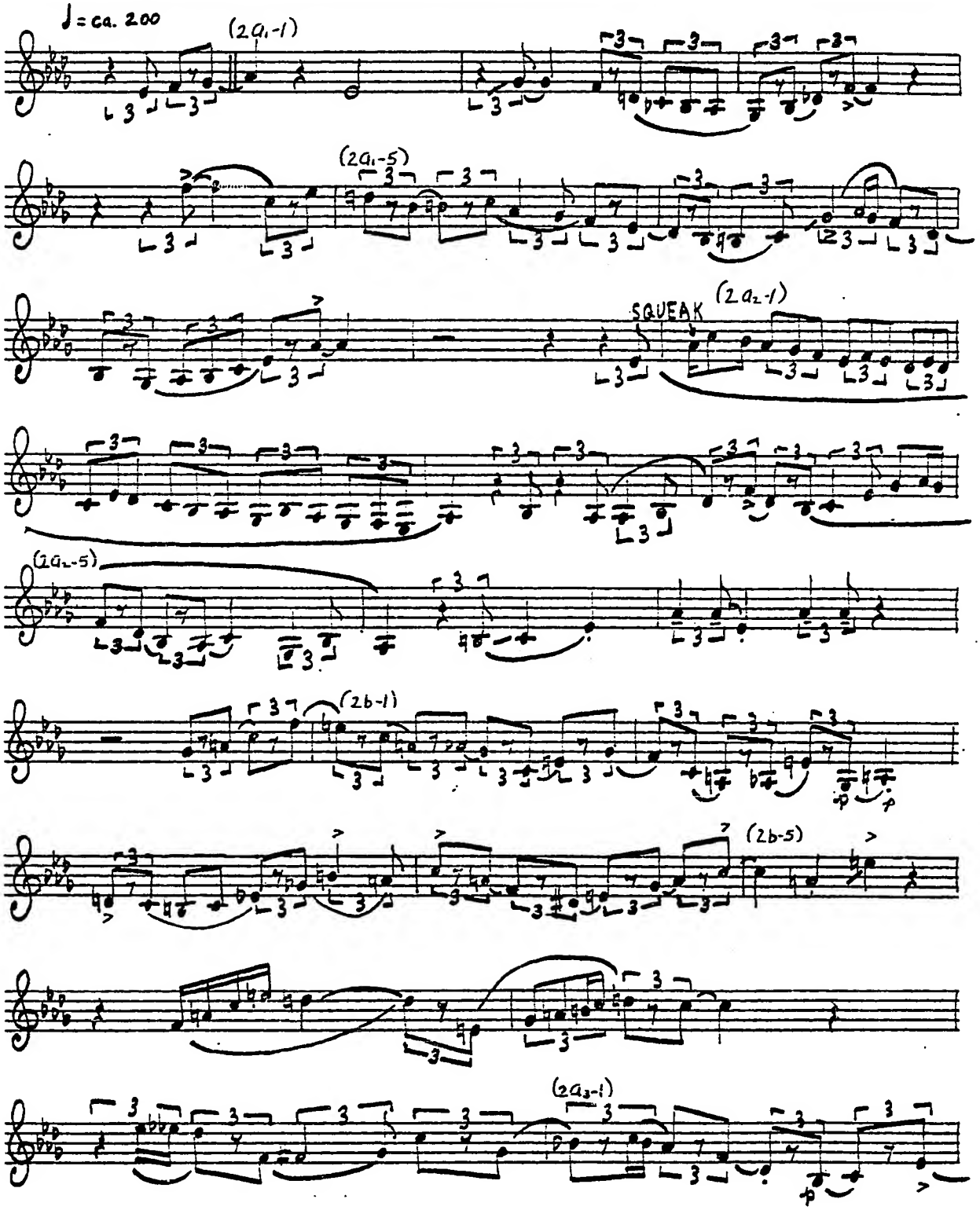
LADY BE GOOD

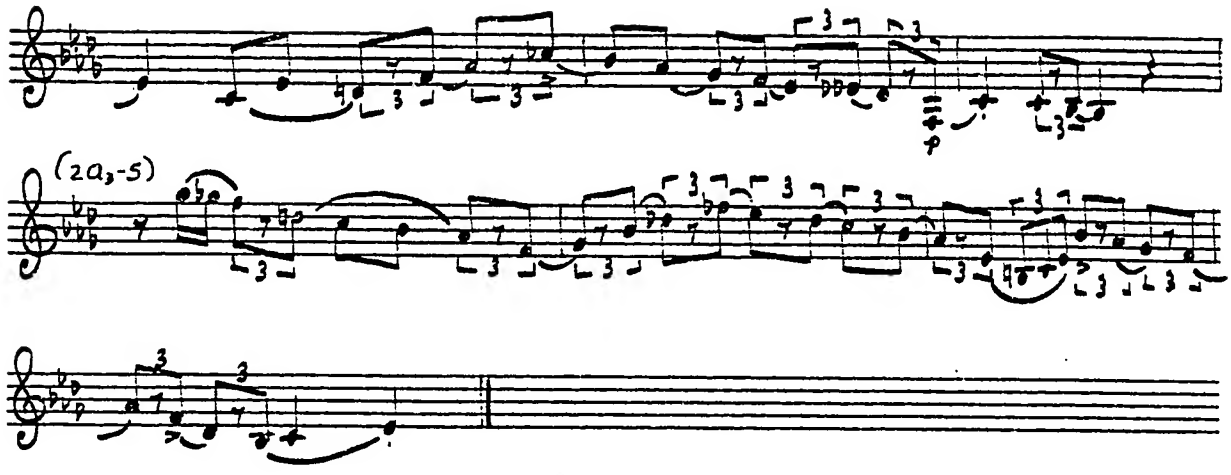
12/2/40; SPOTLITE 120




(30₃-5)

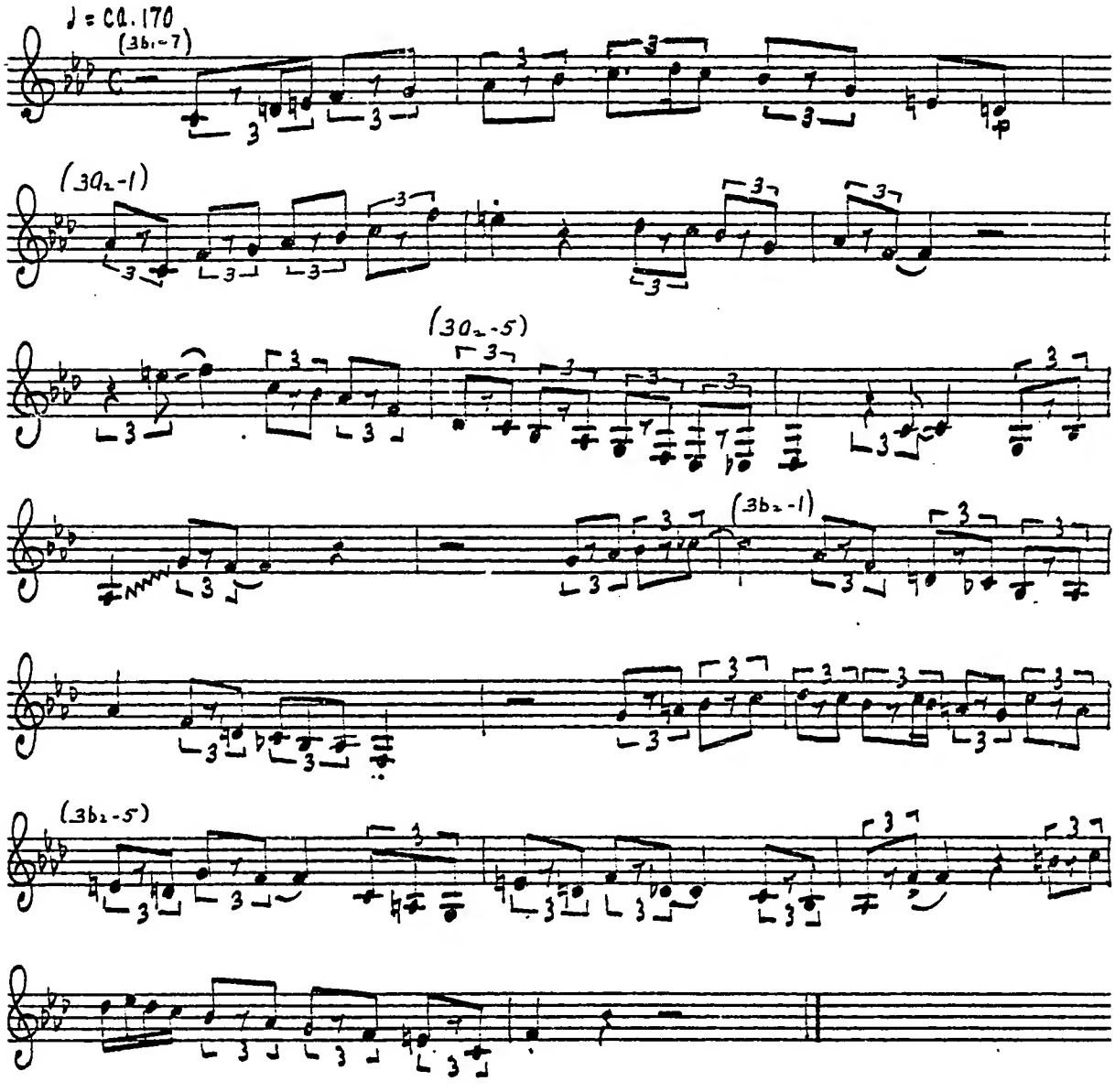
MOTEN SWING 12/2/40: POLYDOR 236 525, SPOTLITE 120



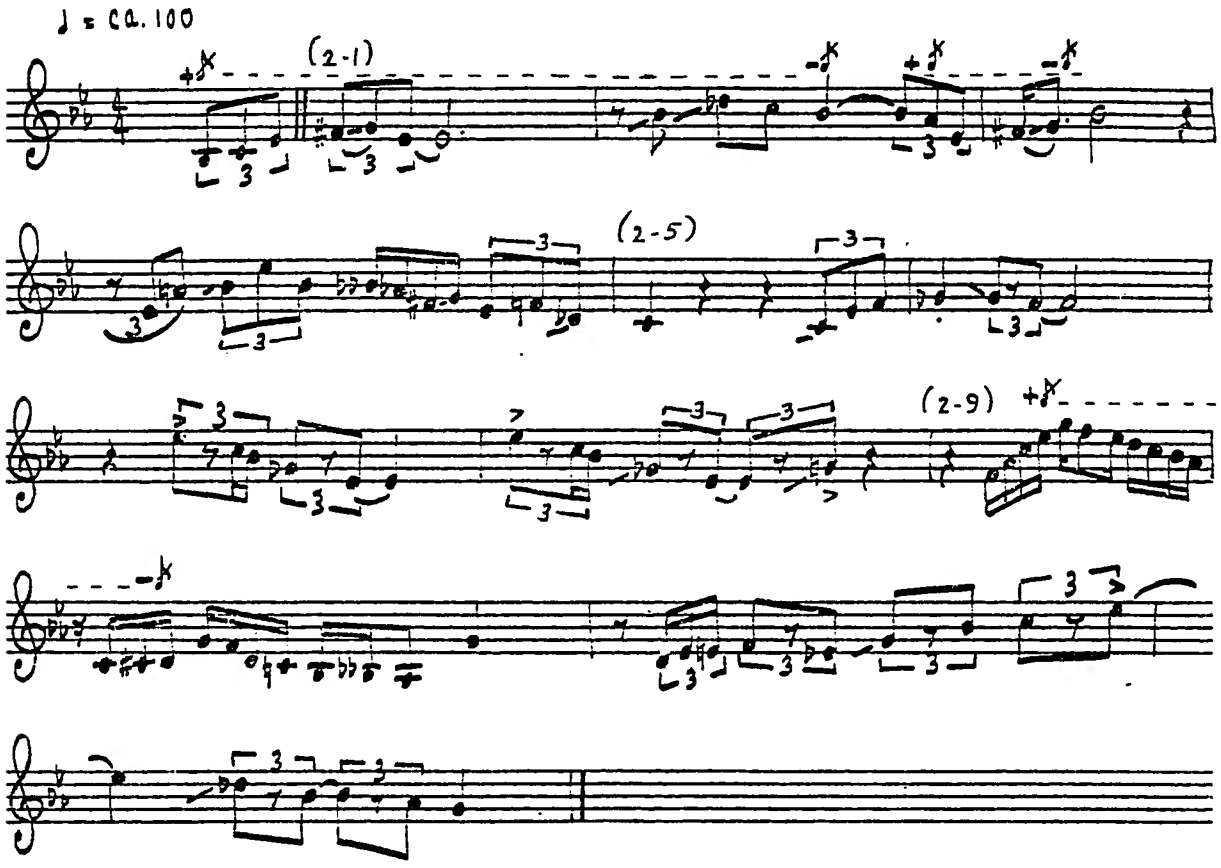

(2a, -5)

SWINGMATISM

4/30/41; DECCA 8570. D L 79236, others

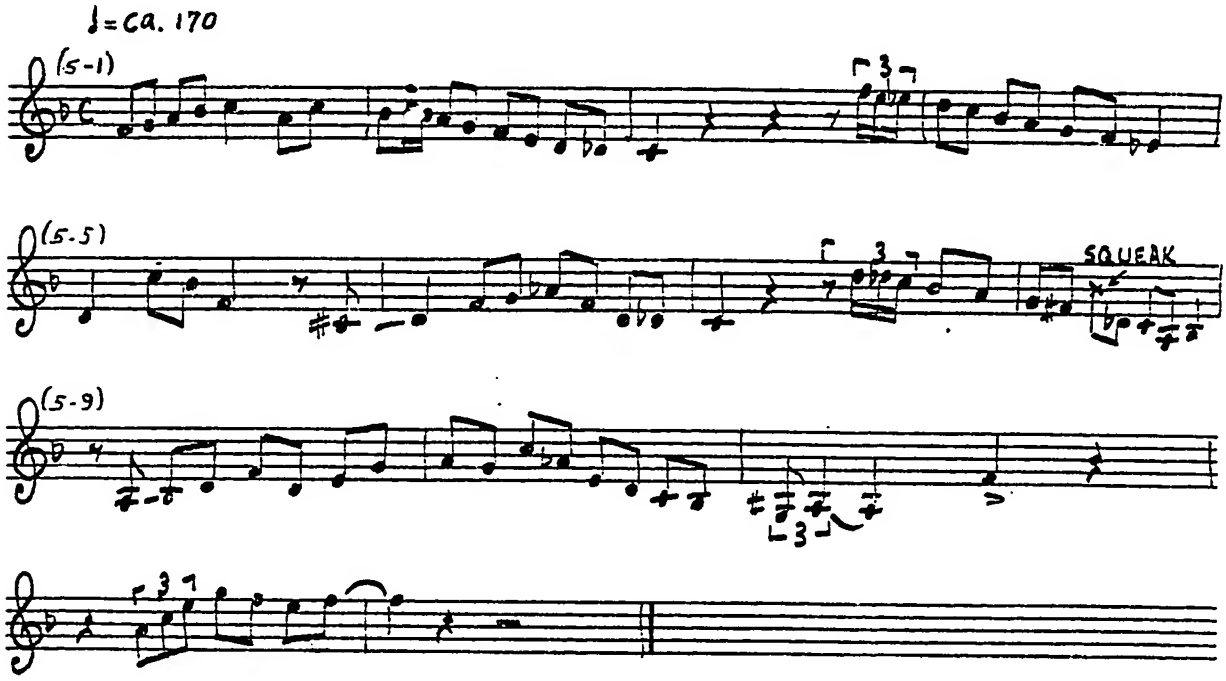


HOOTIE BLUES 4/30/41; DECCA 8559, DL 79236, OTHERS



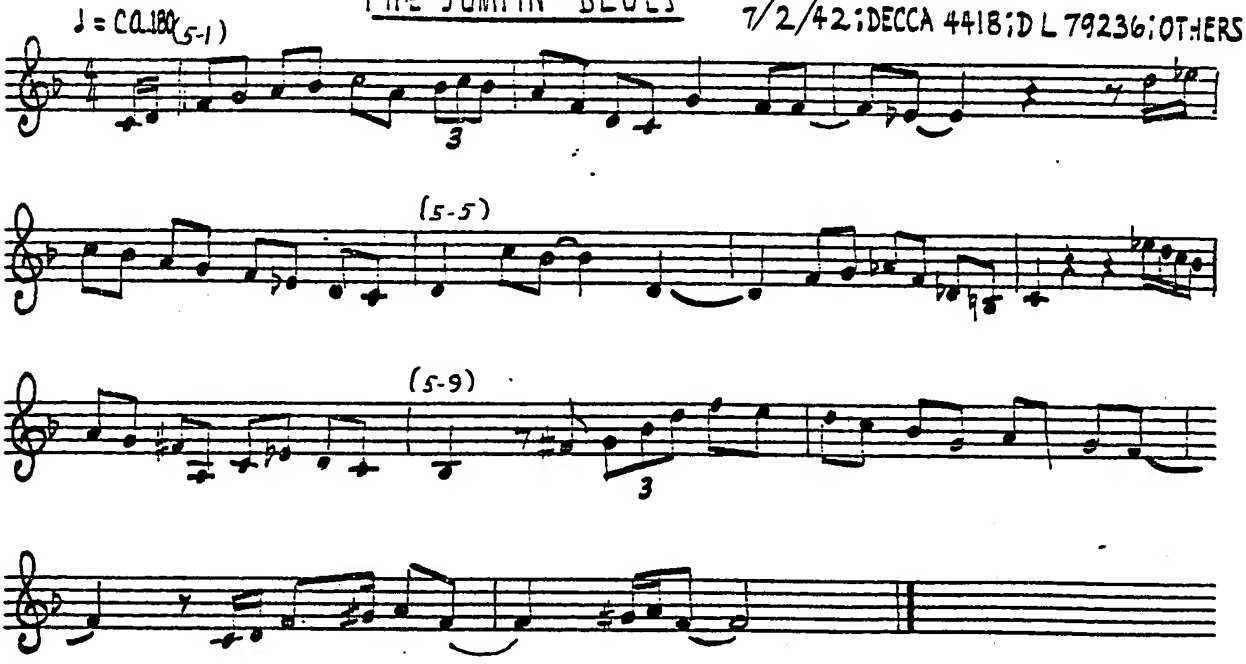
JUMP THE BLUES

2/7/42: SPOTLITE 120



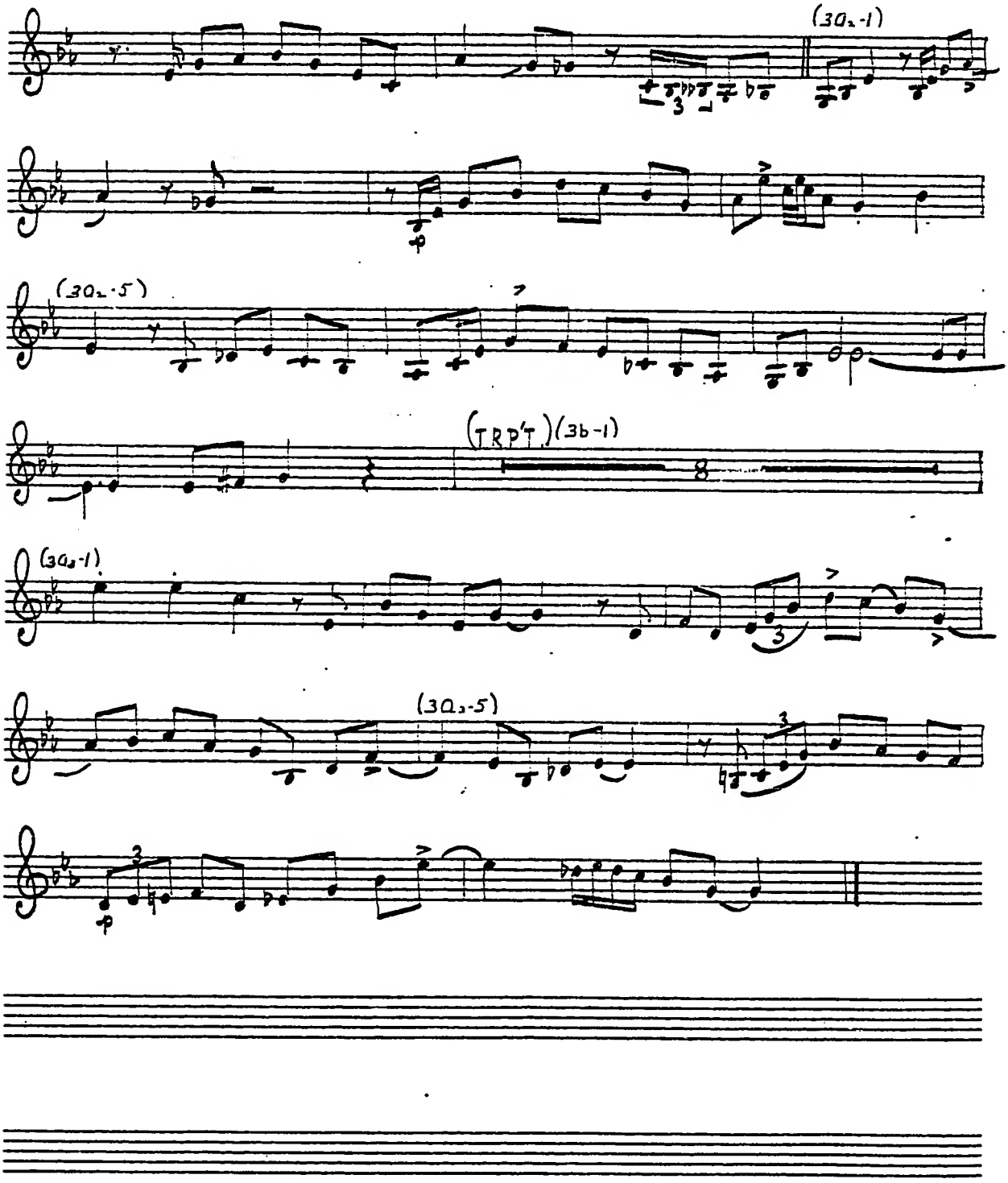
THE JUMPIN' BLUES

7/2/42; DECCA 4418; D L 79236; OTHERS



SEPIAN BOUNCE 7/2/42; DECCA 4387, DL 79236; OTHERS

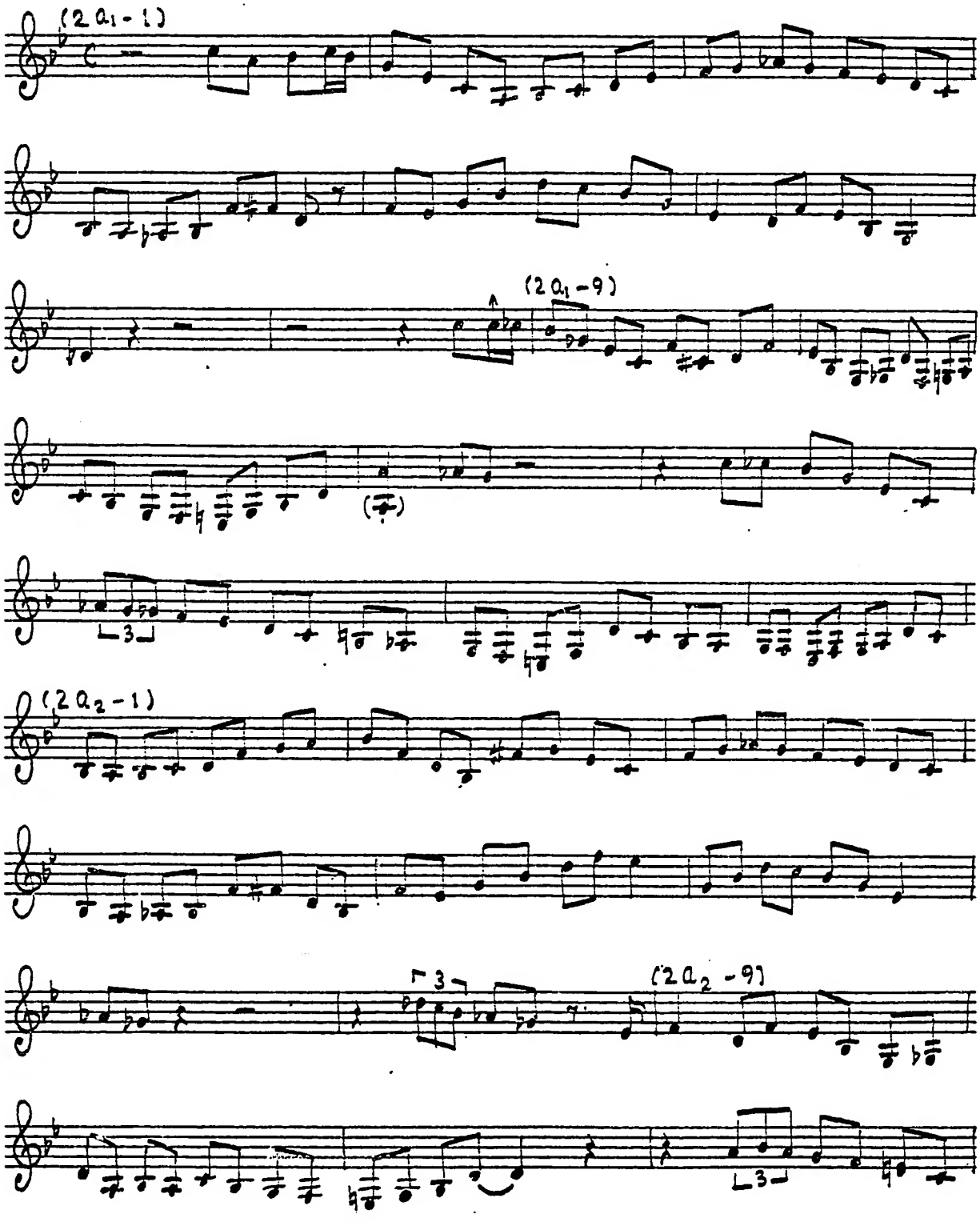
♩ = ca. 160

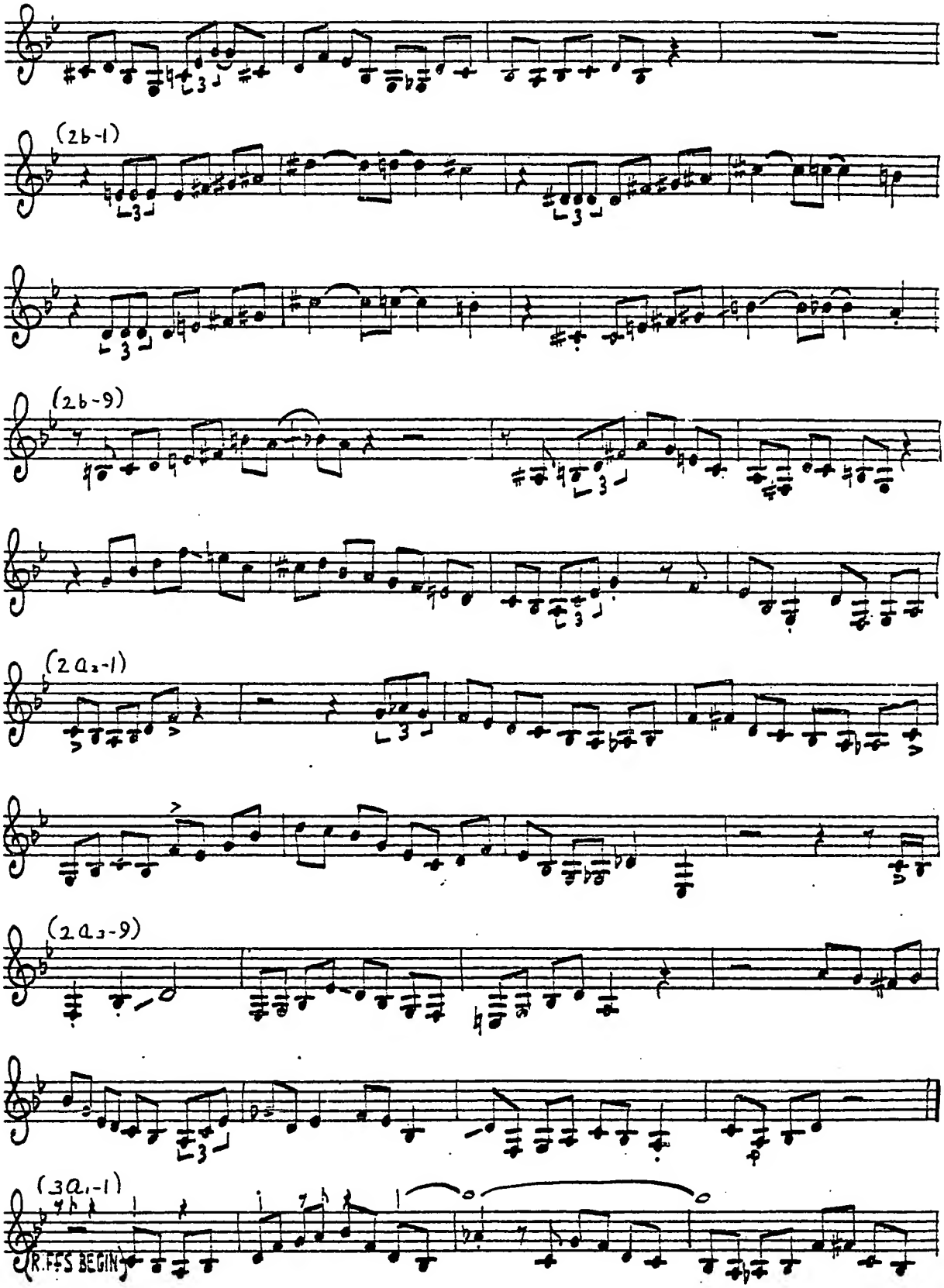


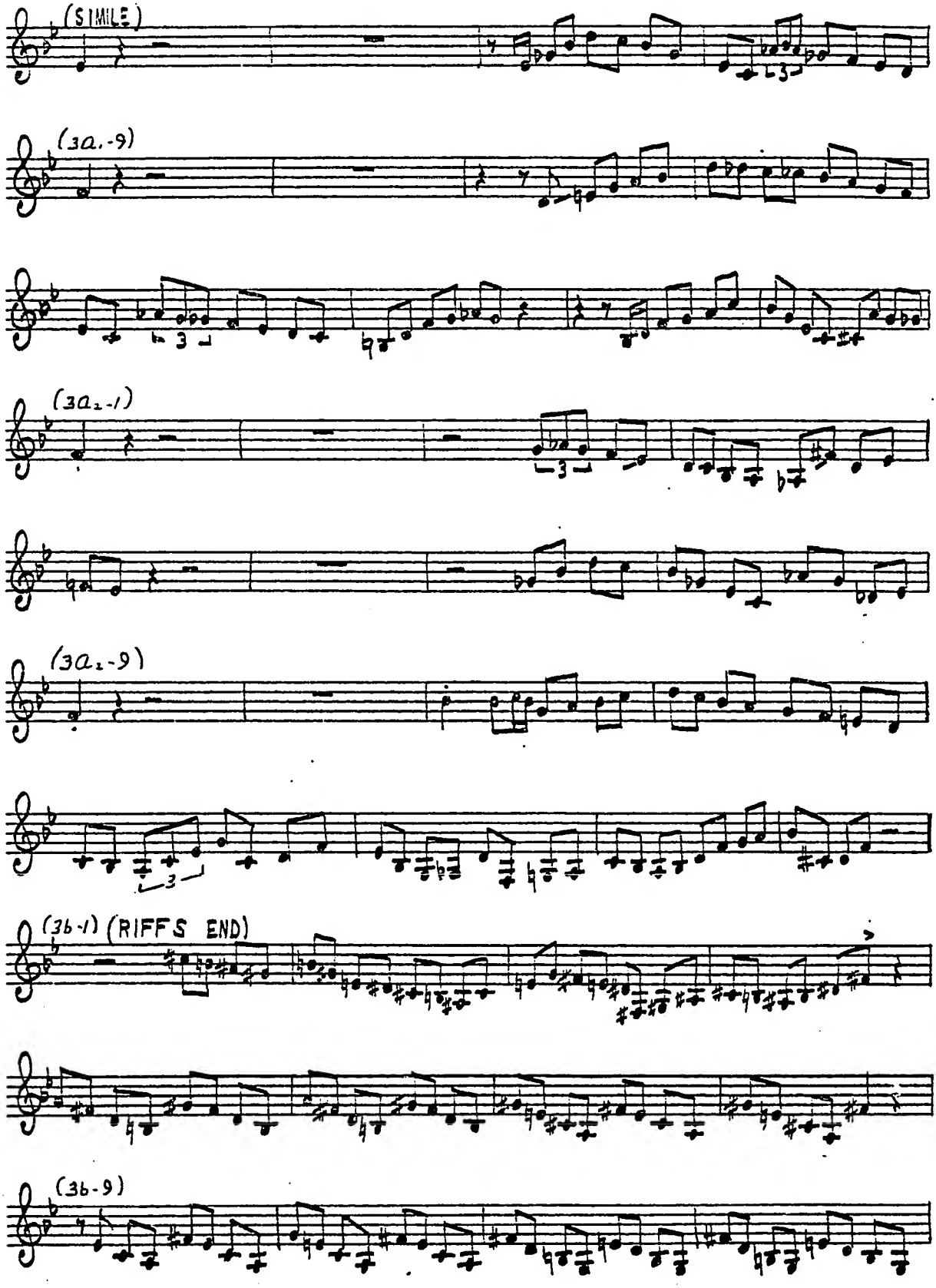
CHEROKEE ca.1942-43

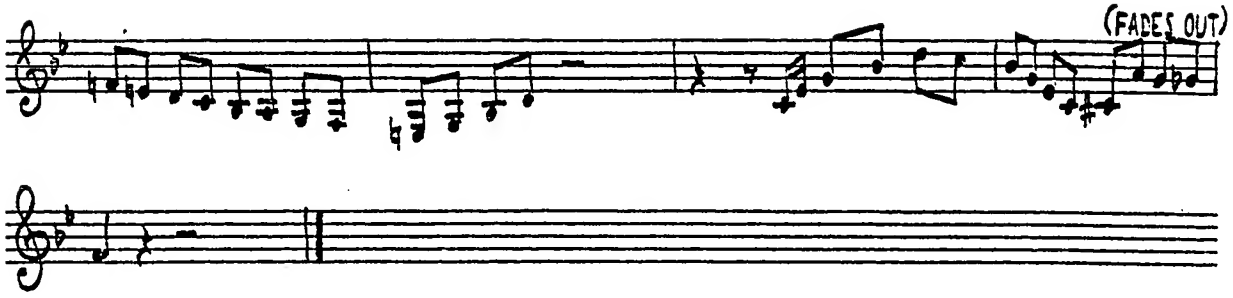
SPOTLITE 120

♩ = ca. 250




(2b-1)
(2b-9)
(2a₂-1)
(2a₃-9)
(3a₁-1)
R.F.F.S BEGIN


(SIMILE)
(3a.-9)
(3a₂-1)
(3a₂-9)
(3b-1) (RIFFS END)
(3b-9)

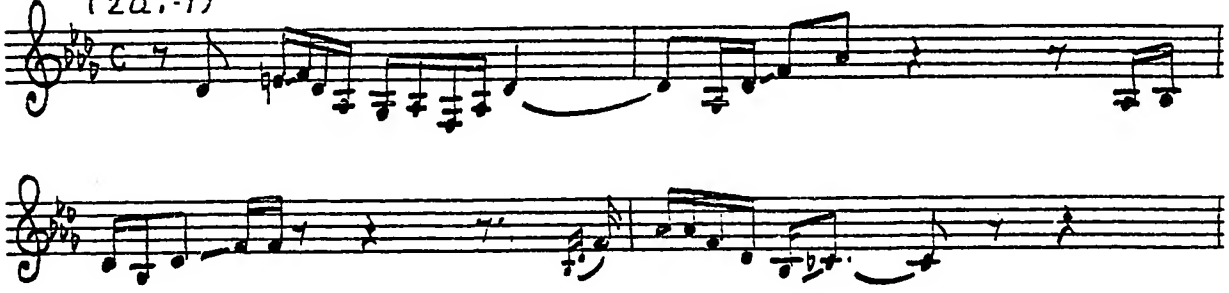

(FADES OUT)

20th CENTURY BLUES 9/4/45; APOLLO 759

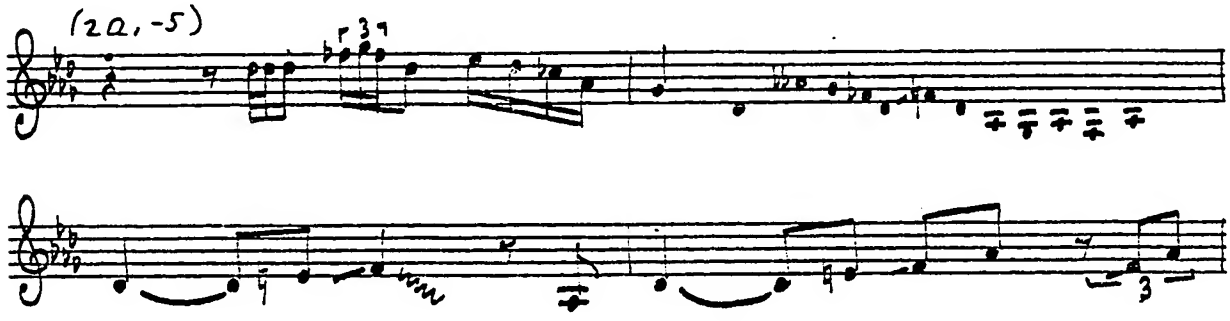
OTHERS

♩= ca. 90

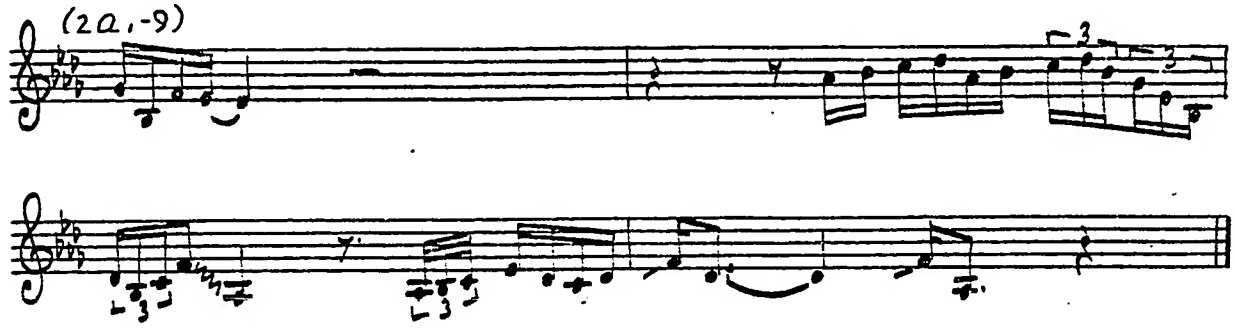
(2a.-1)



(2a.-5)

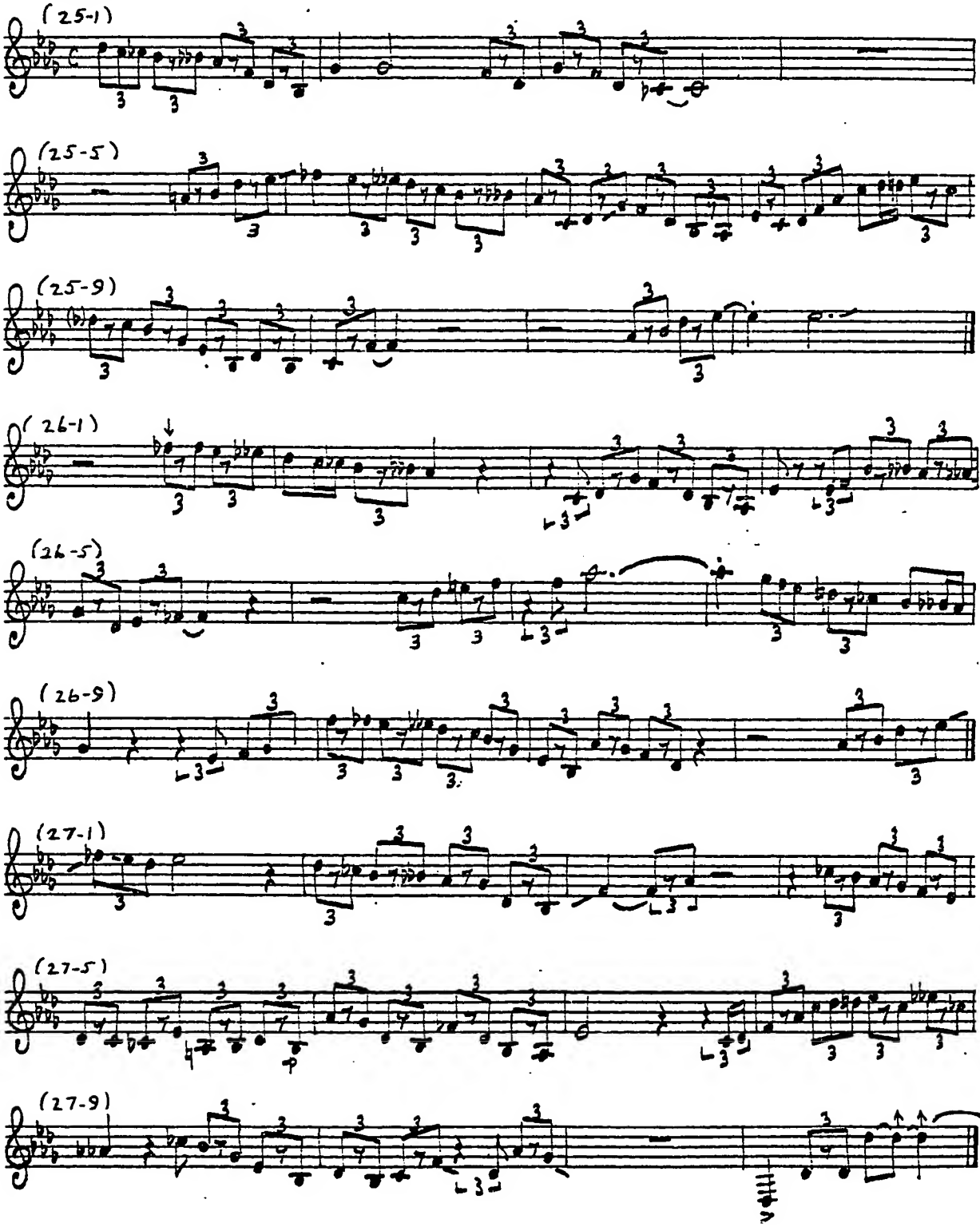


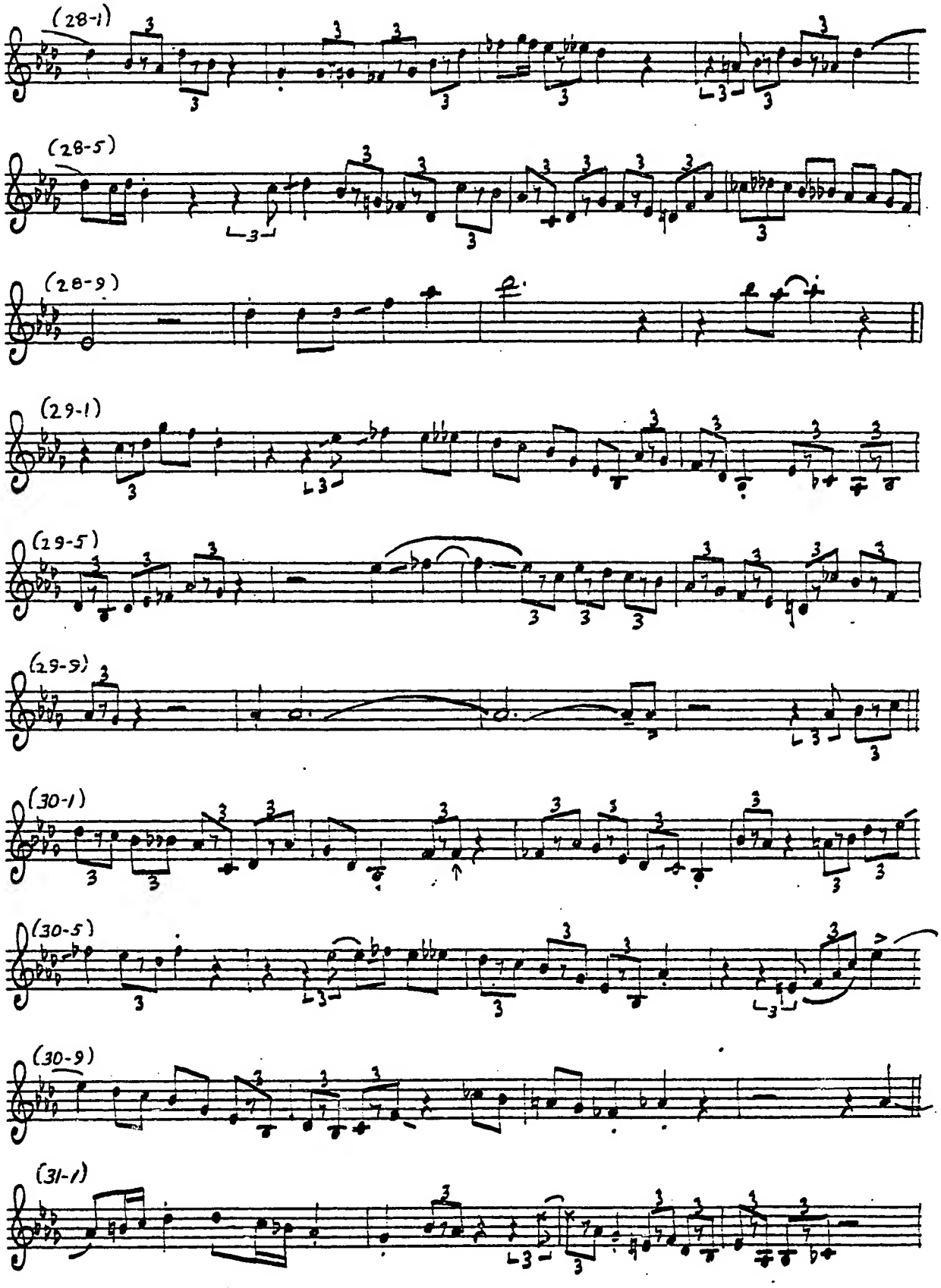
(2a.-9)

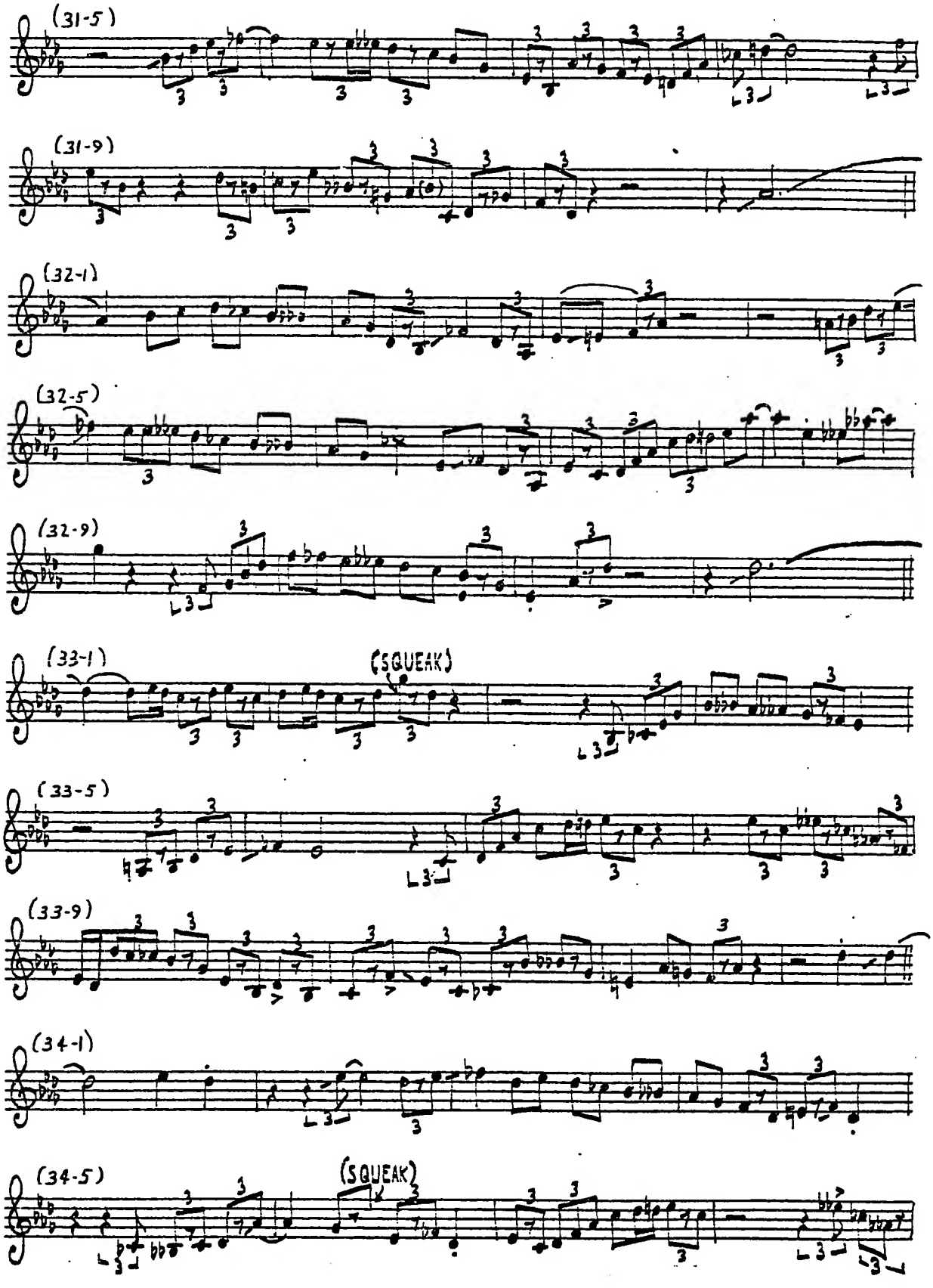


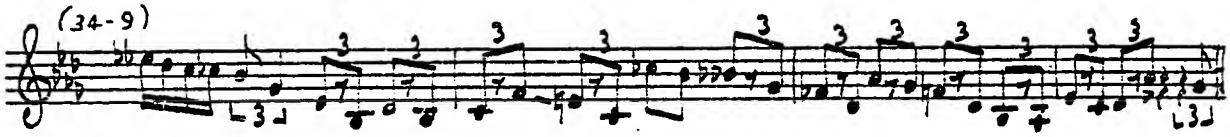
BLUES FOR NORMAN 3/25/46; DISC 2001, JATP VOL. 2, OTHERS

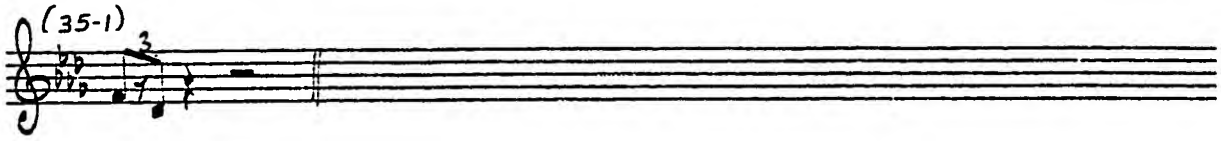
♩ = ca. 250




(28-1)
(28-5)
(28-9)
(29-1)
(29-5)
(29-9)
(30-1)
(30-5)
(30-9)
(31-1)


(31-5)
(31-9)
(32-1)
(32-5)
(32-9)
(33-1)
(SQUEAK)
(33-5)
(33-9)
(34-1)
(34-5)
(SQUEAK)

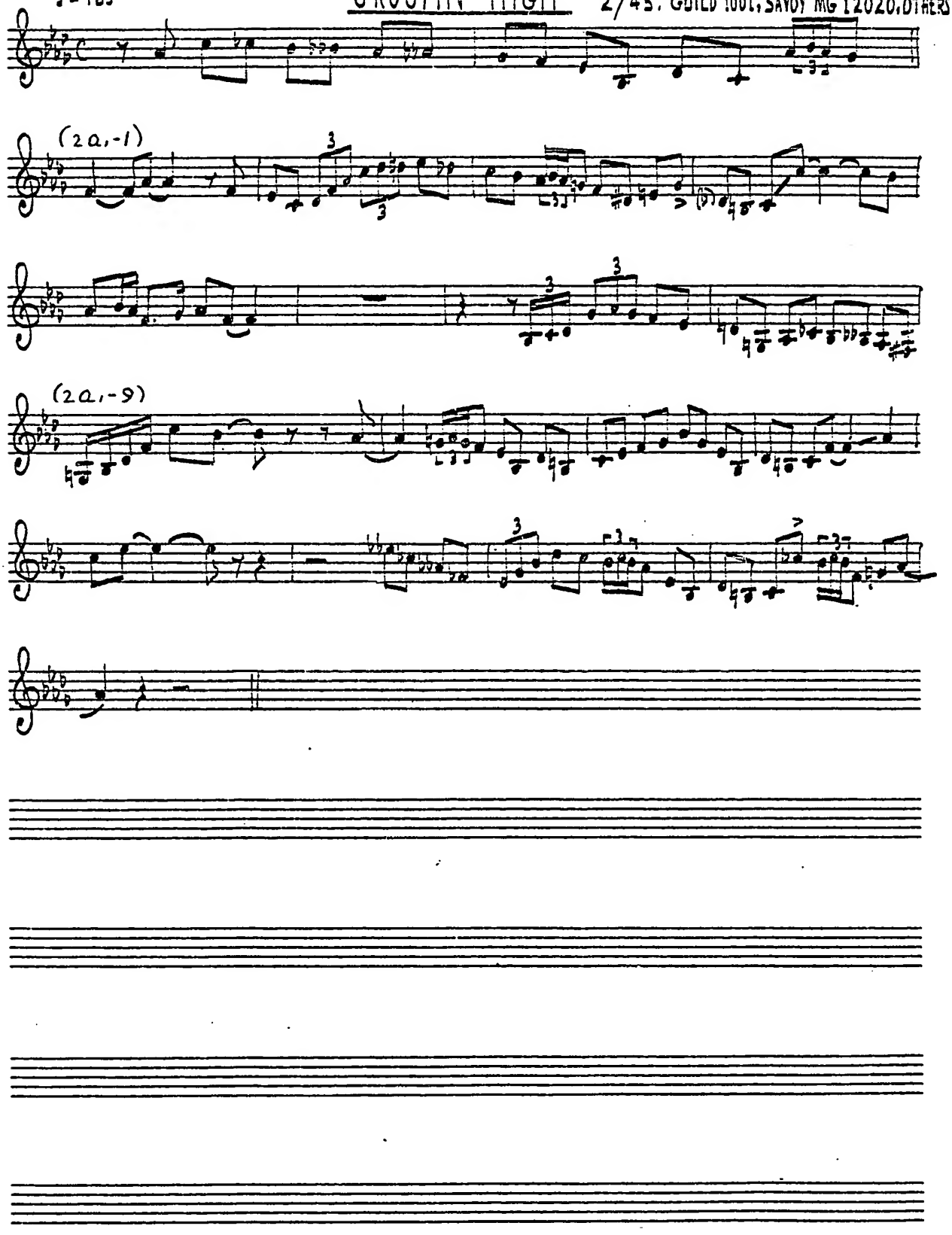

(34-9)


(35-1)

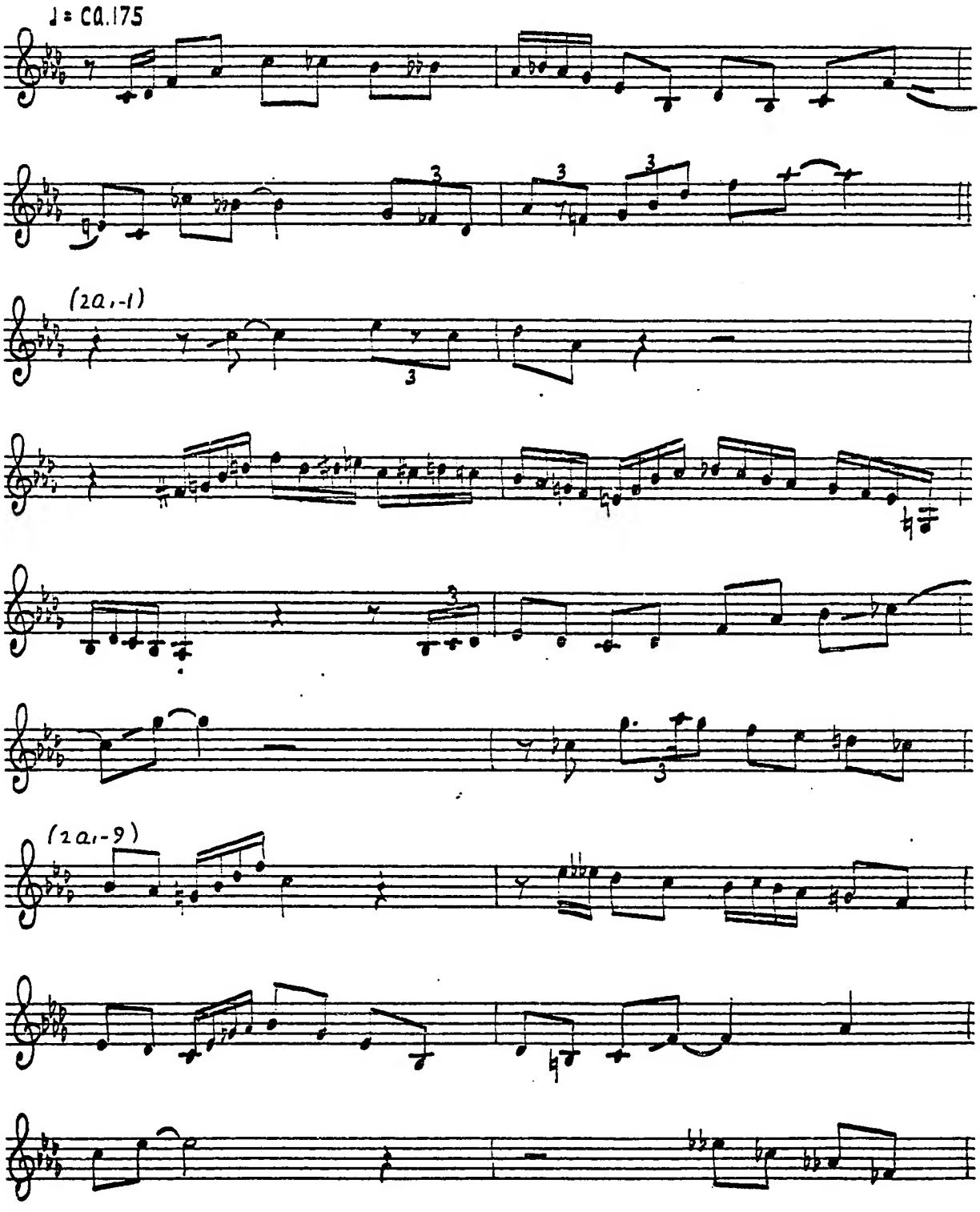
♩ = 185

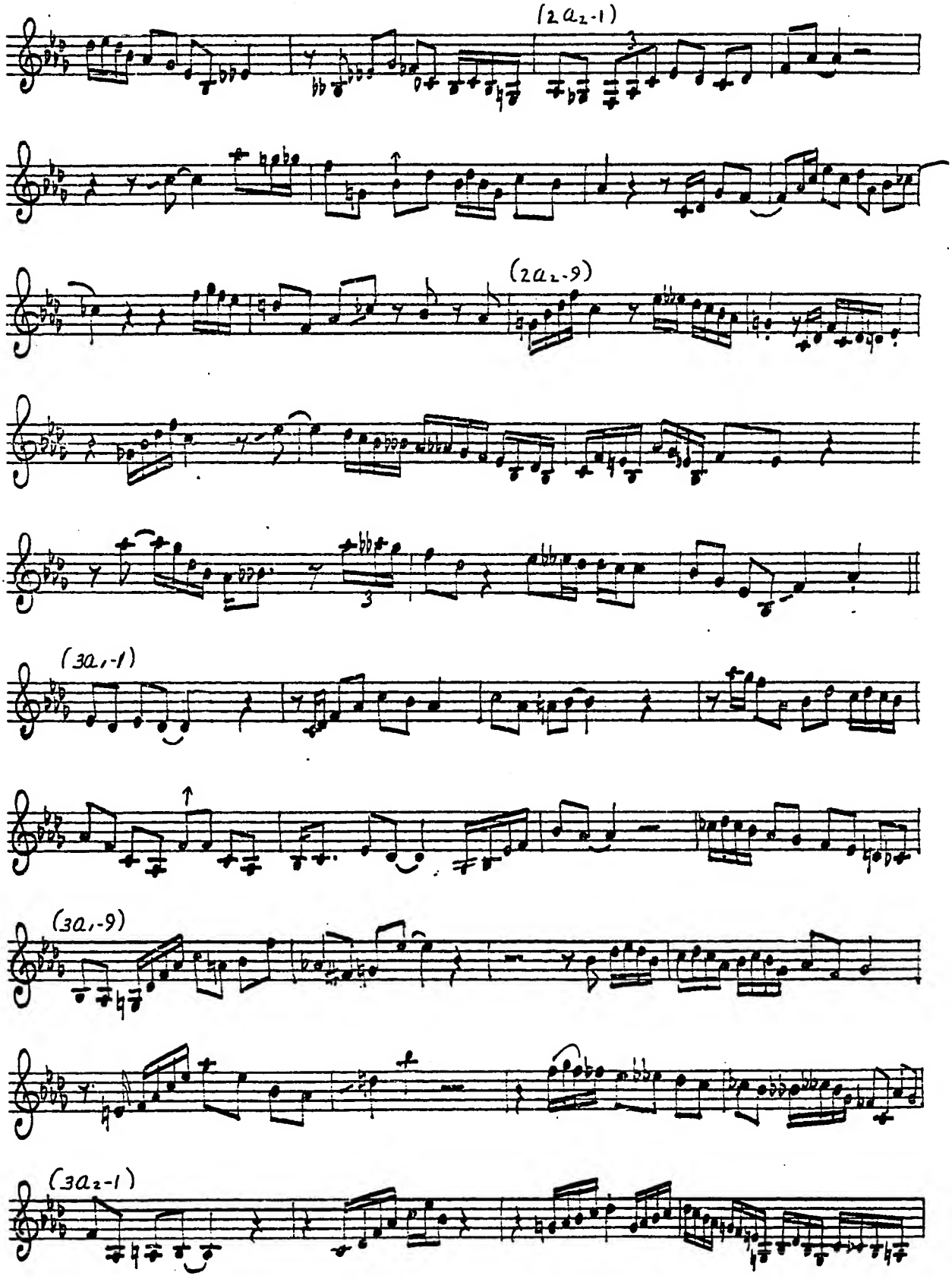
GROOVIN' HIGH

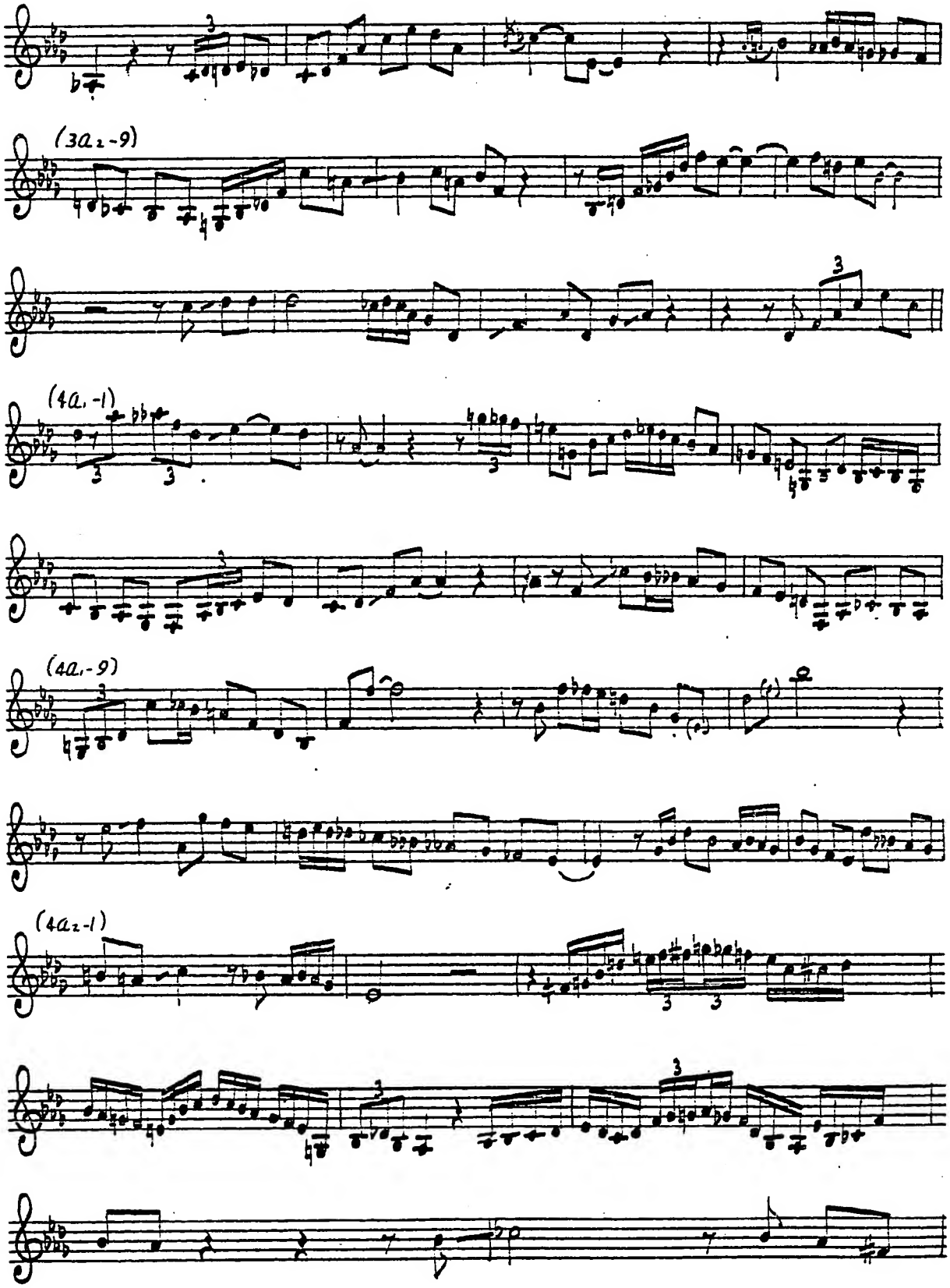
2/45: GUILD 1001, SAVOY MG 12020, OTHERS

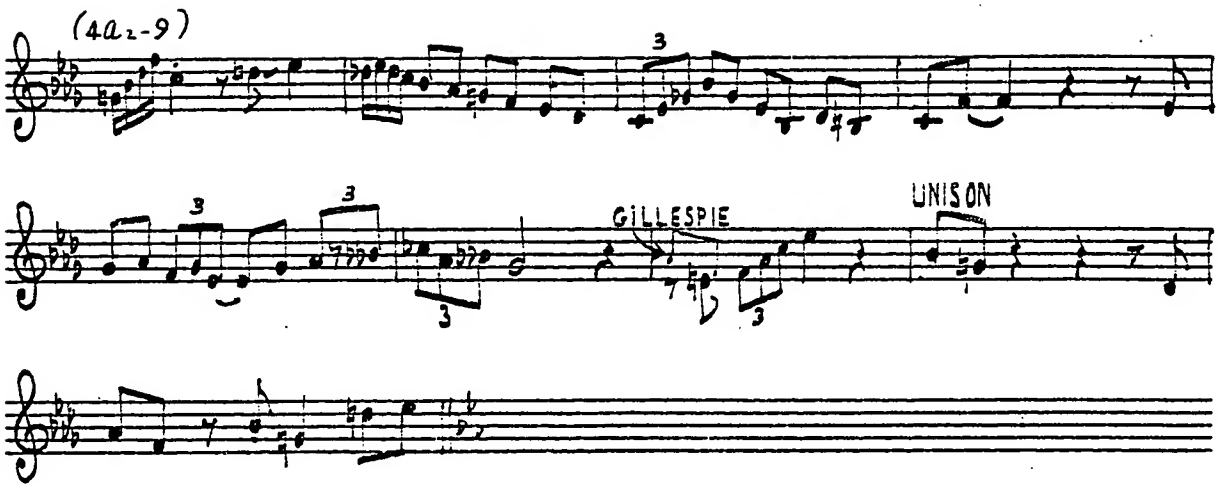


GROOVIN' HIGH 9/29/47; BLACK DEUCE, OTHERS




(2a2-1)
(2a2-9)
(3a1-1)
(3a1-9)
(3a2-1)

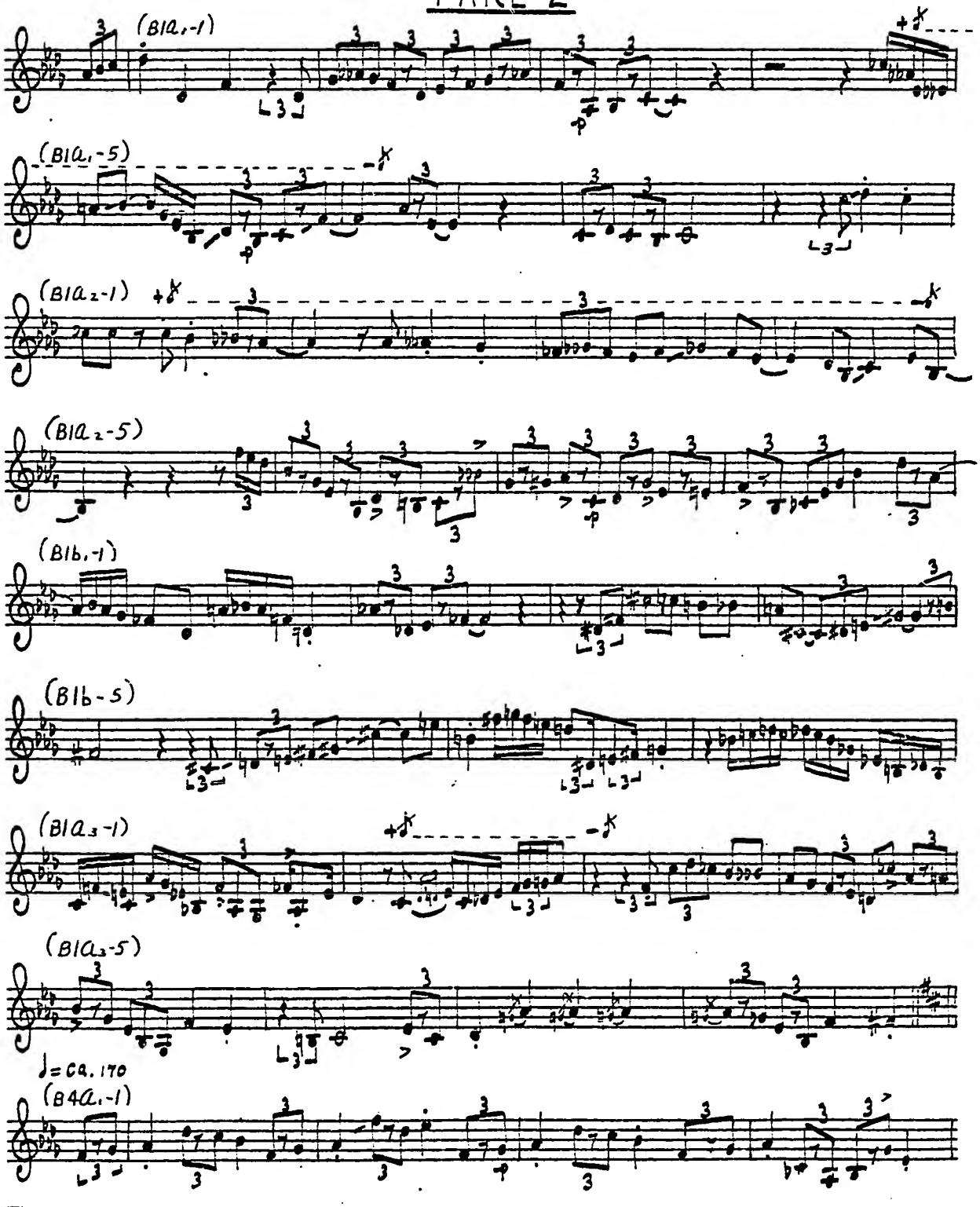

(3a₂-9)
(4a₁-1)
(4a₁-9)
(4a₂-1)

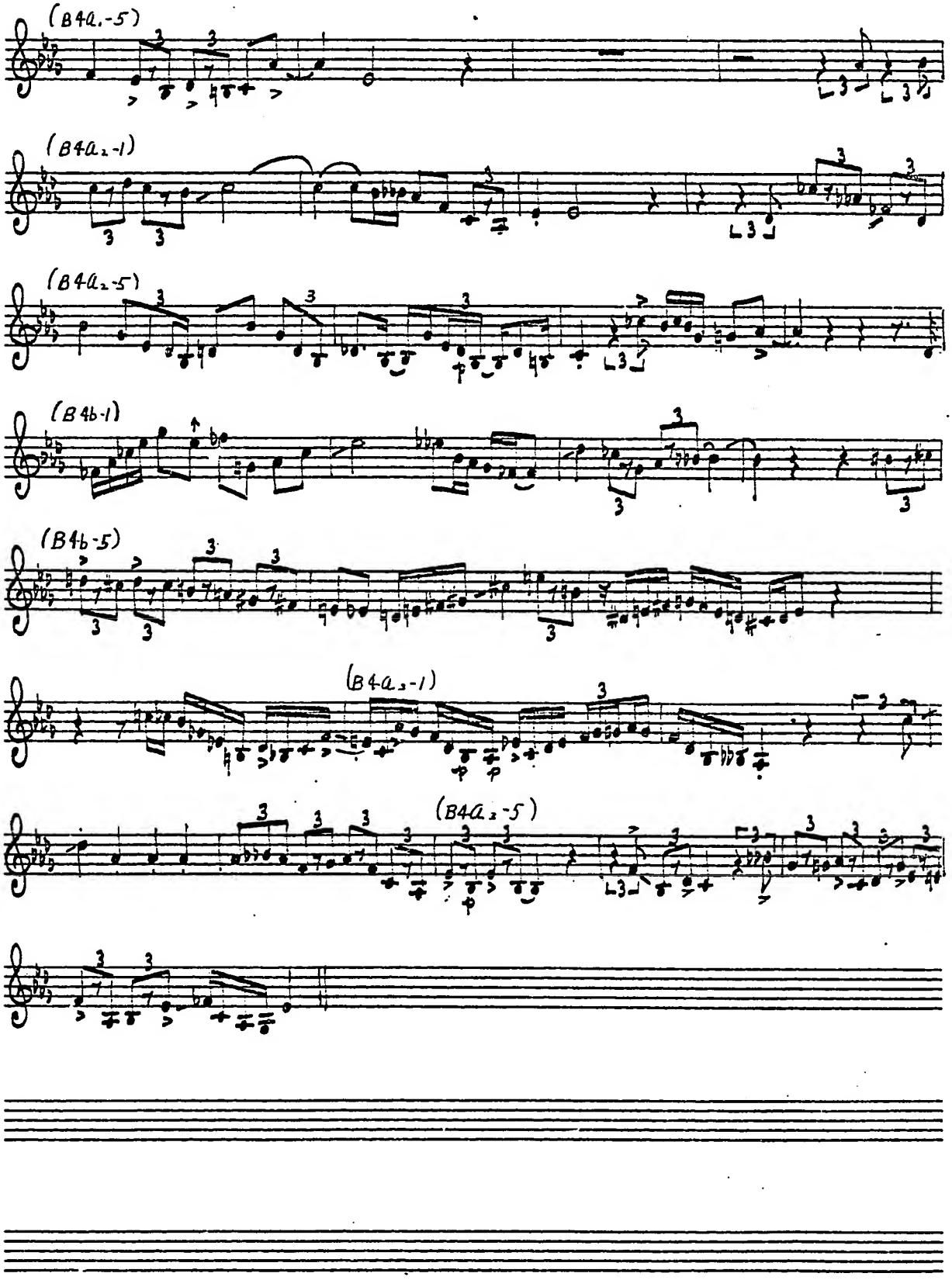

(4a2-9)
GILLESPIE
UNISON

RELAXIN' WITH LEE 6/6/50: VERVE MGV 8006, OTHERS

♩ = CA. 175

TAKE 2

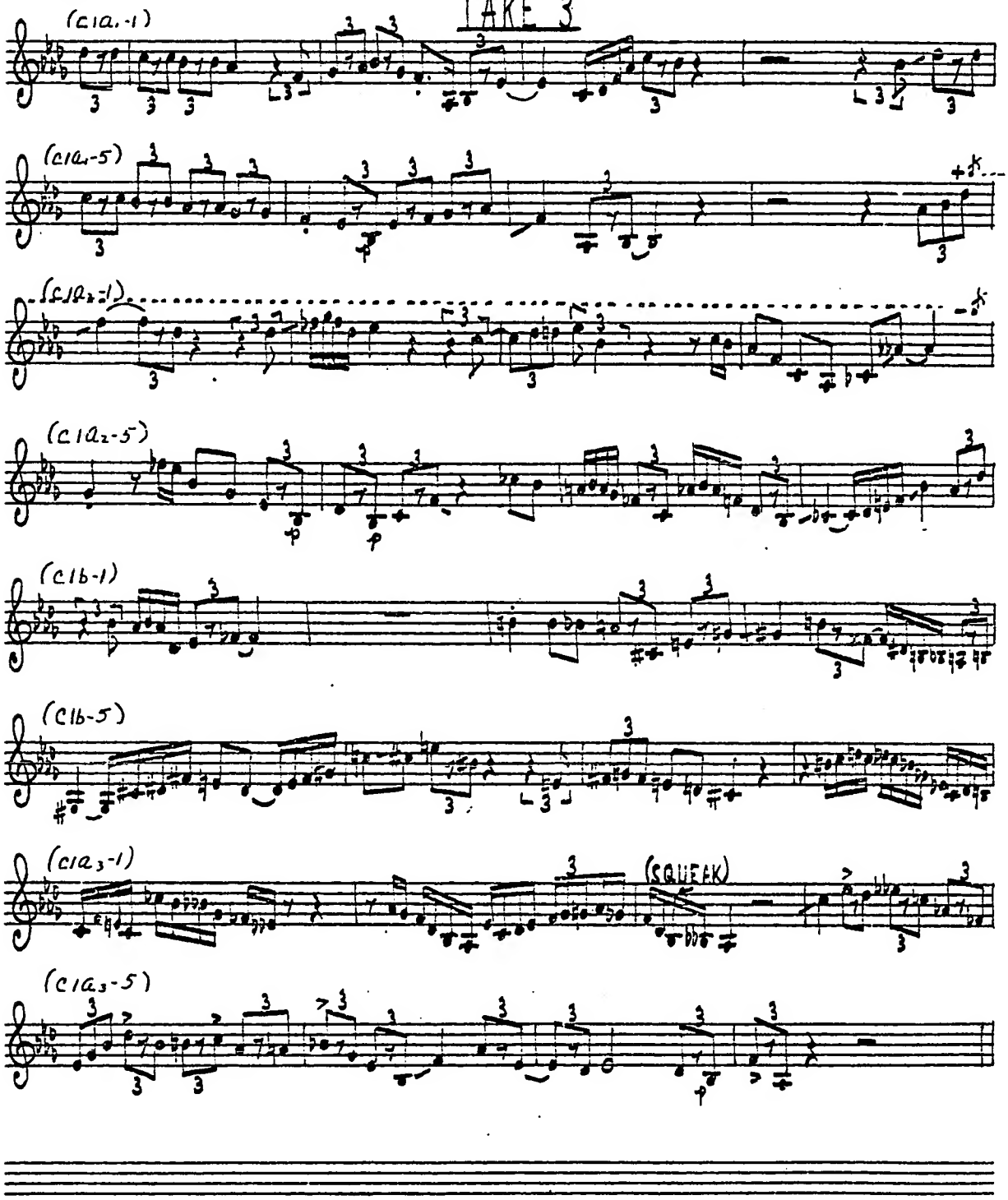



(B4a1-5)
(B4a2-1)
(B4a2-5)
(B4b-1)
(B4b-5)
(B4a3-1)
(B4a2-5)

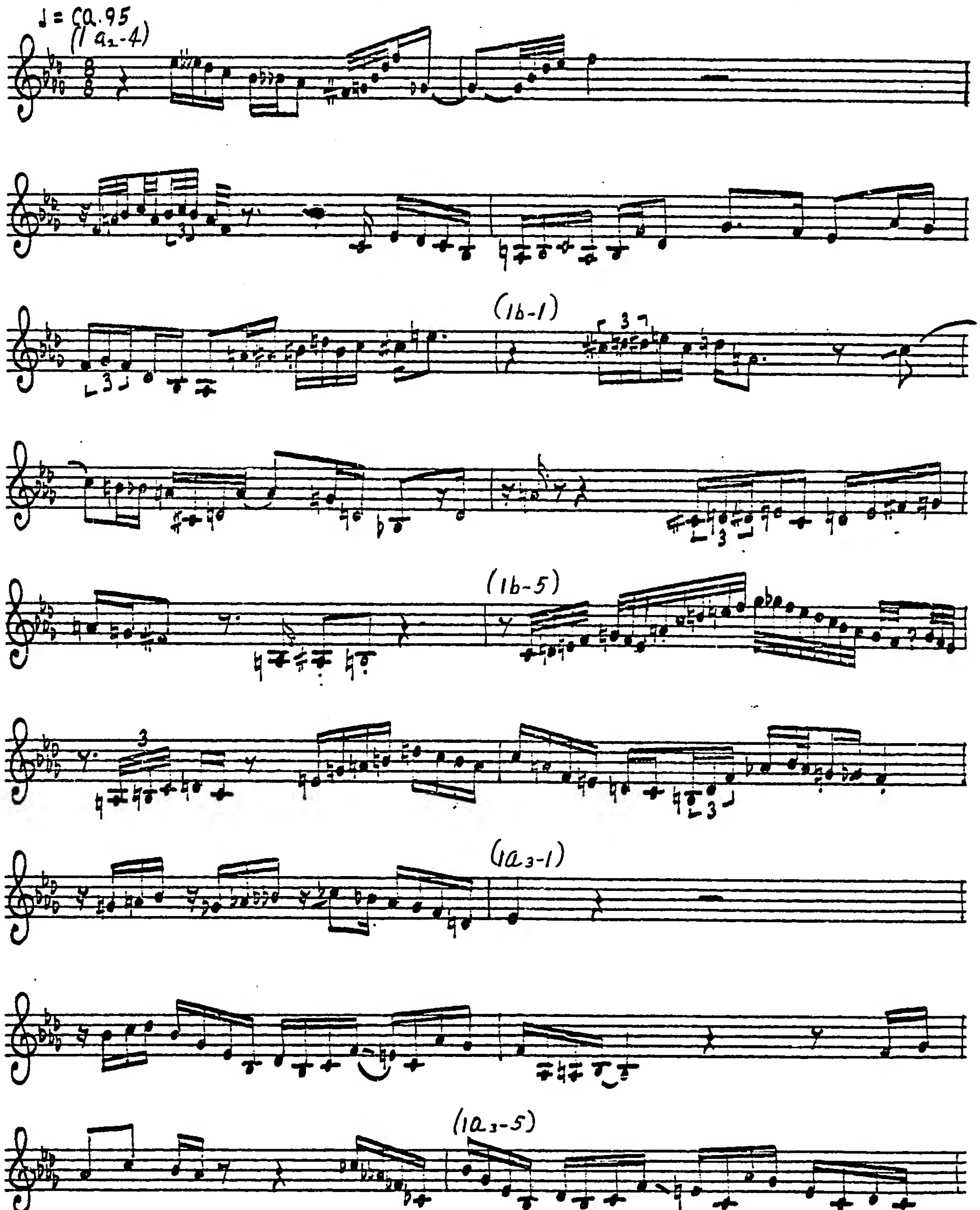
RELAXIN' WITH LEE 6/6/50; VERVE MGV 8009, OTHERS

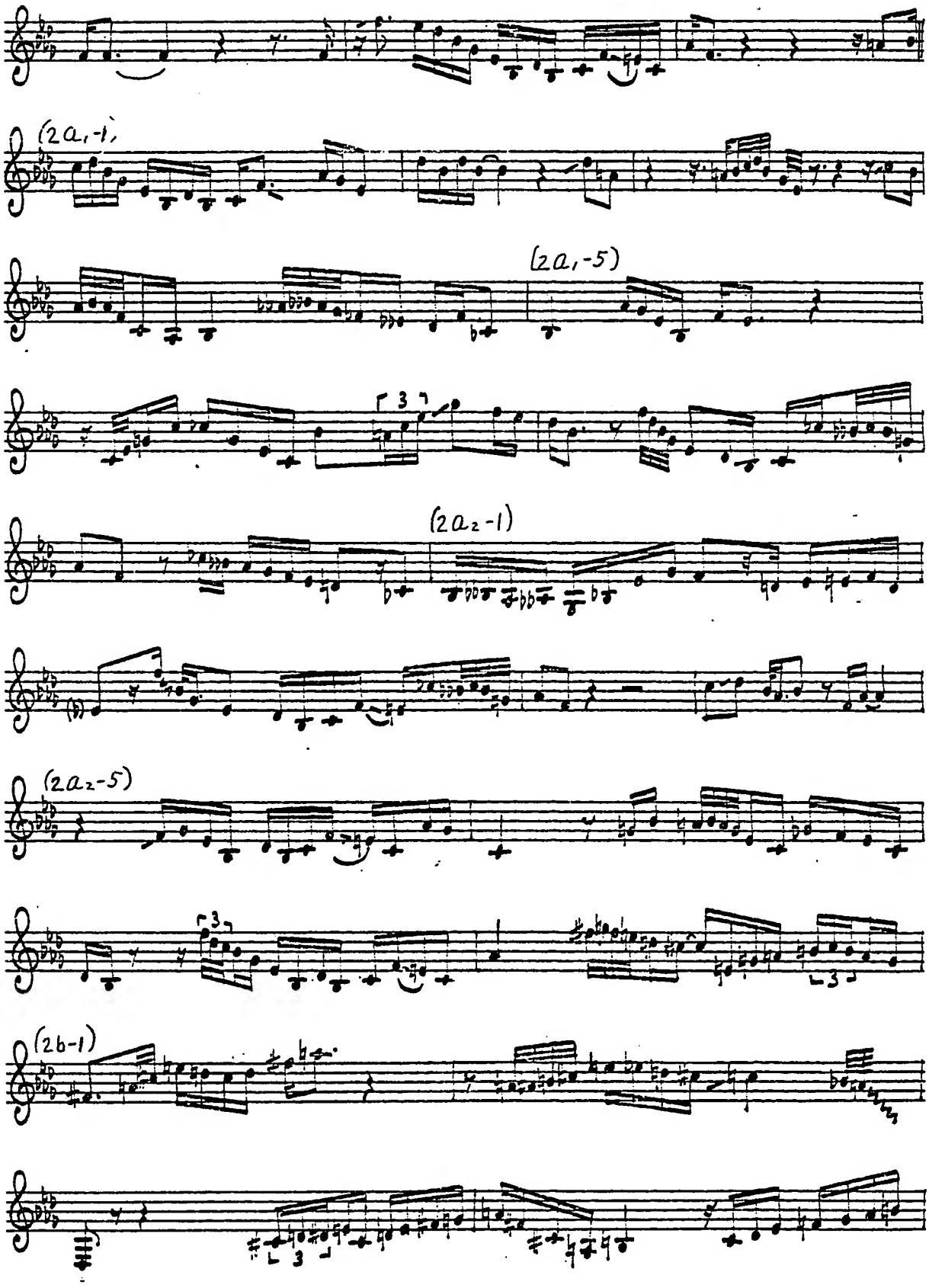
♩ = CA. 180

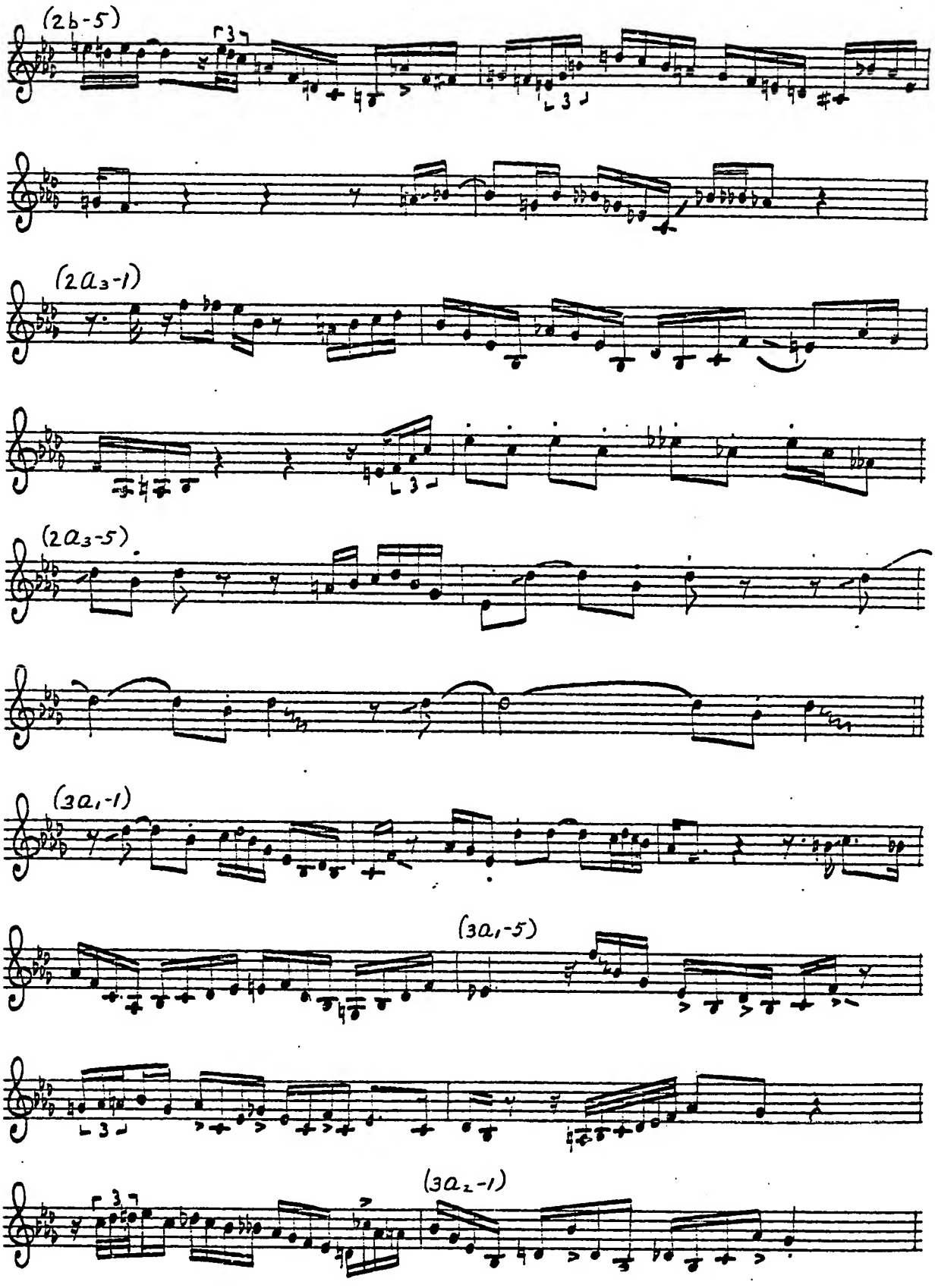
TAKE 3

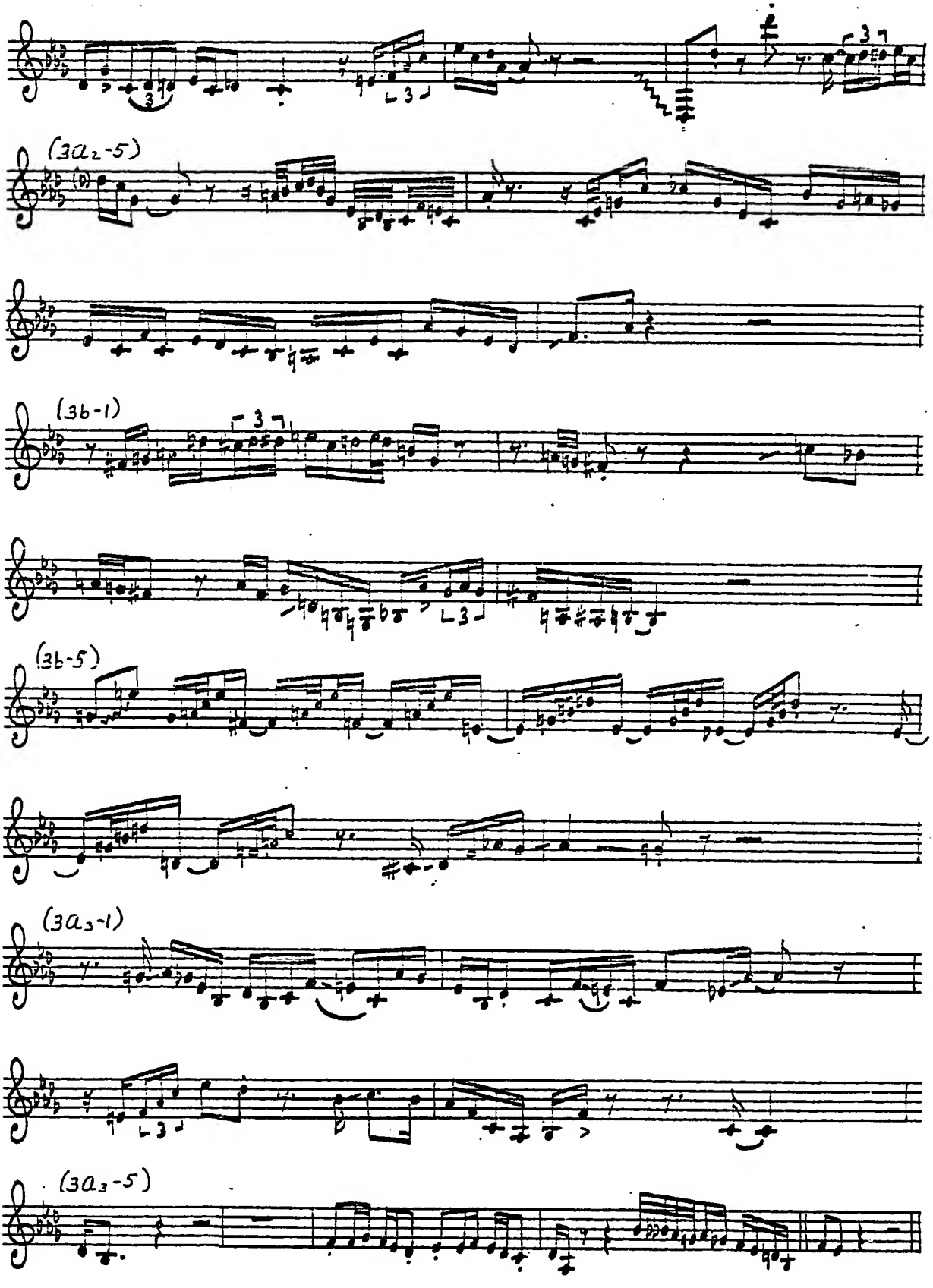


BODY AND SOUL 11/24/50B;SONET SLP 27, OTHERS



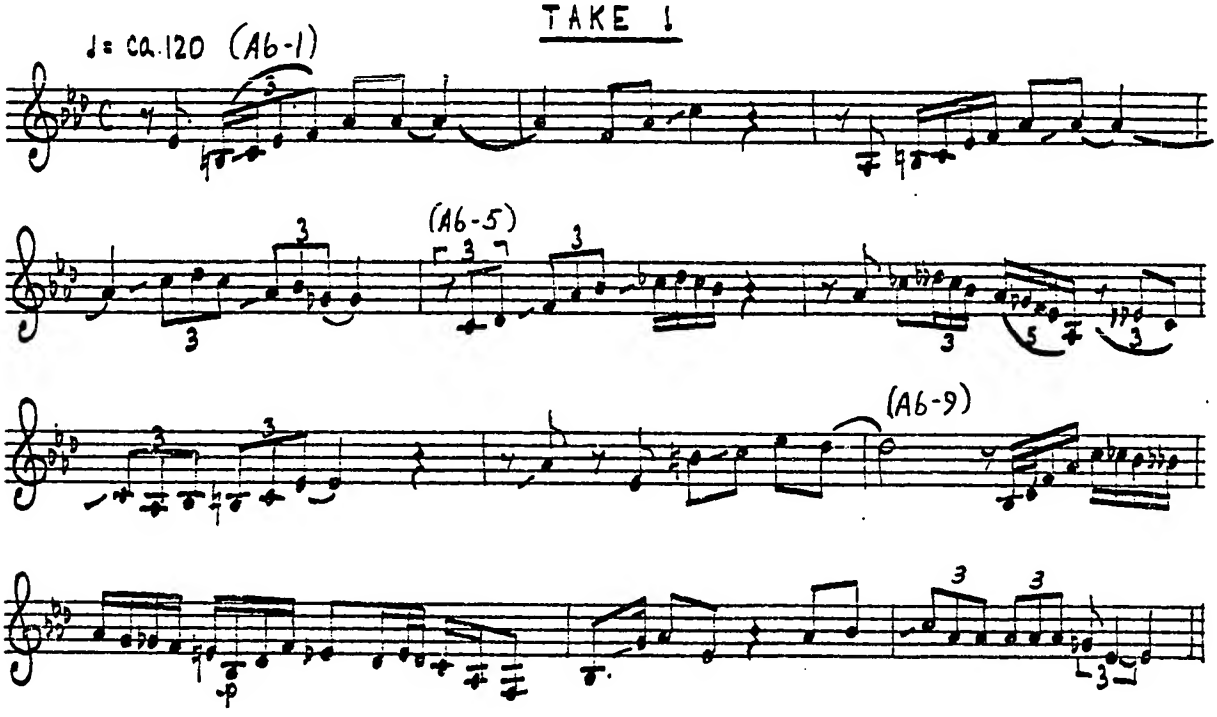

(2a,-1)
(2a,-5)
3
(2a₂-1)
(2a₂-5)
3
3
(2b-1)
3


(2b-5)
(2a3-1)
(2a3-5)
(3a1-1)
(3a1-5)
(3a2-1)


(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)

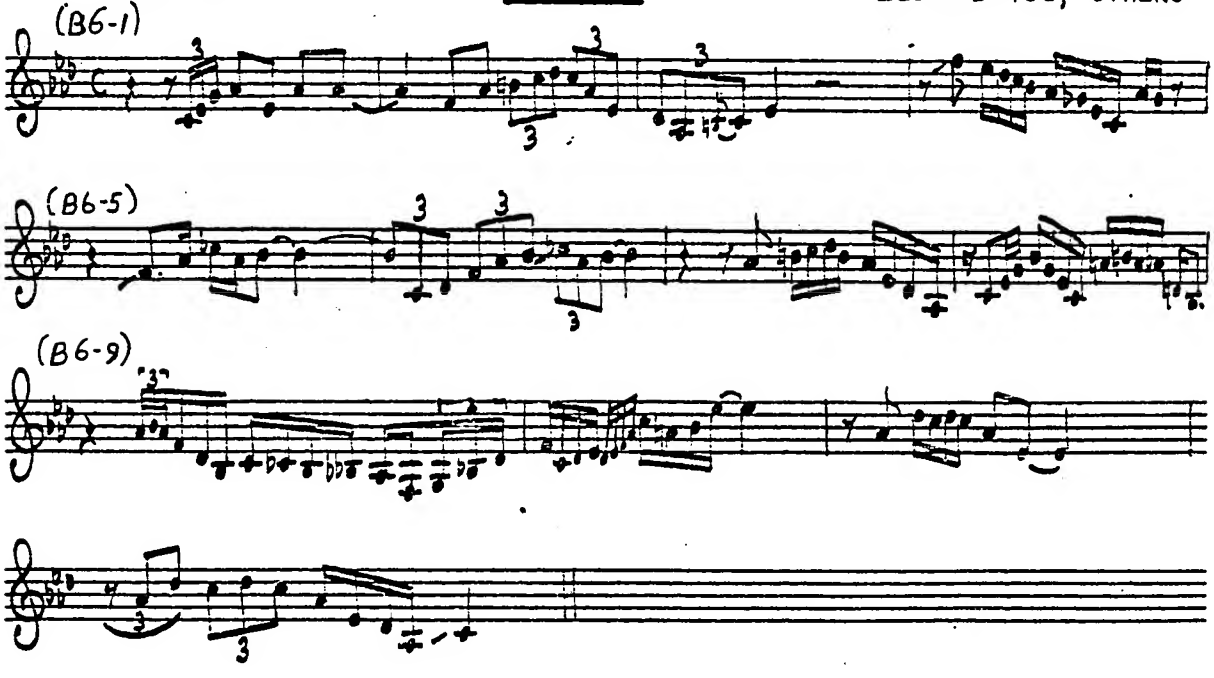
DIZZY BOOGIE 12/29/45A; POLYDOR 545, 107

TAKE 1



TAKE 2

BELTONE 753, OTHERS

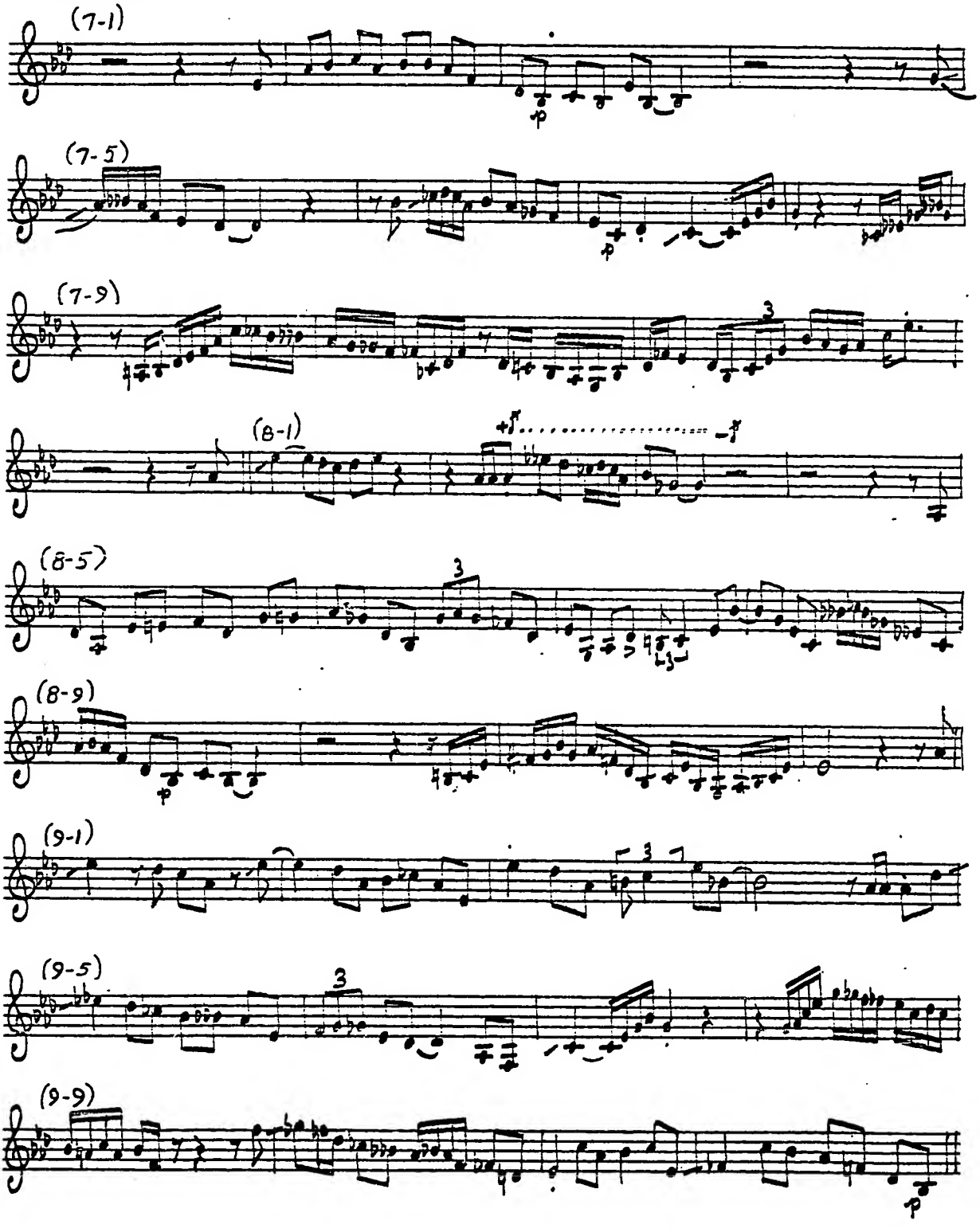


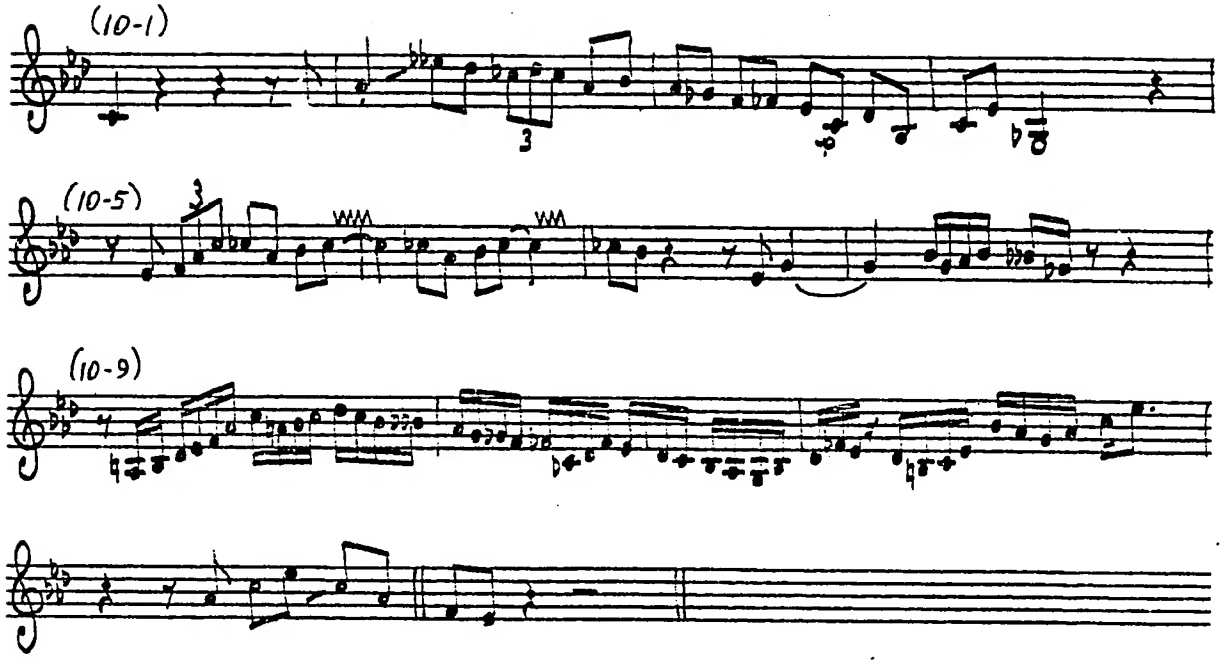
THE BLUEST BLUES ca.1/53;

KLACTO MG-102;

ODEON EOR 9015C

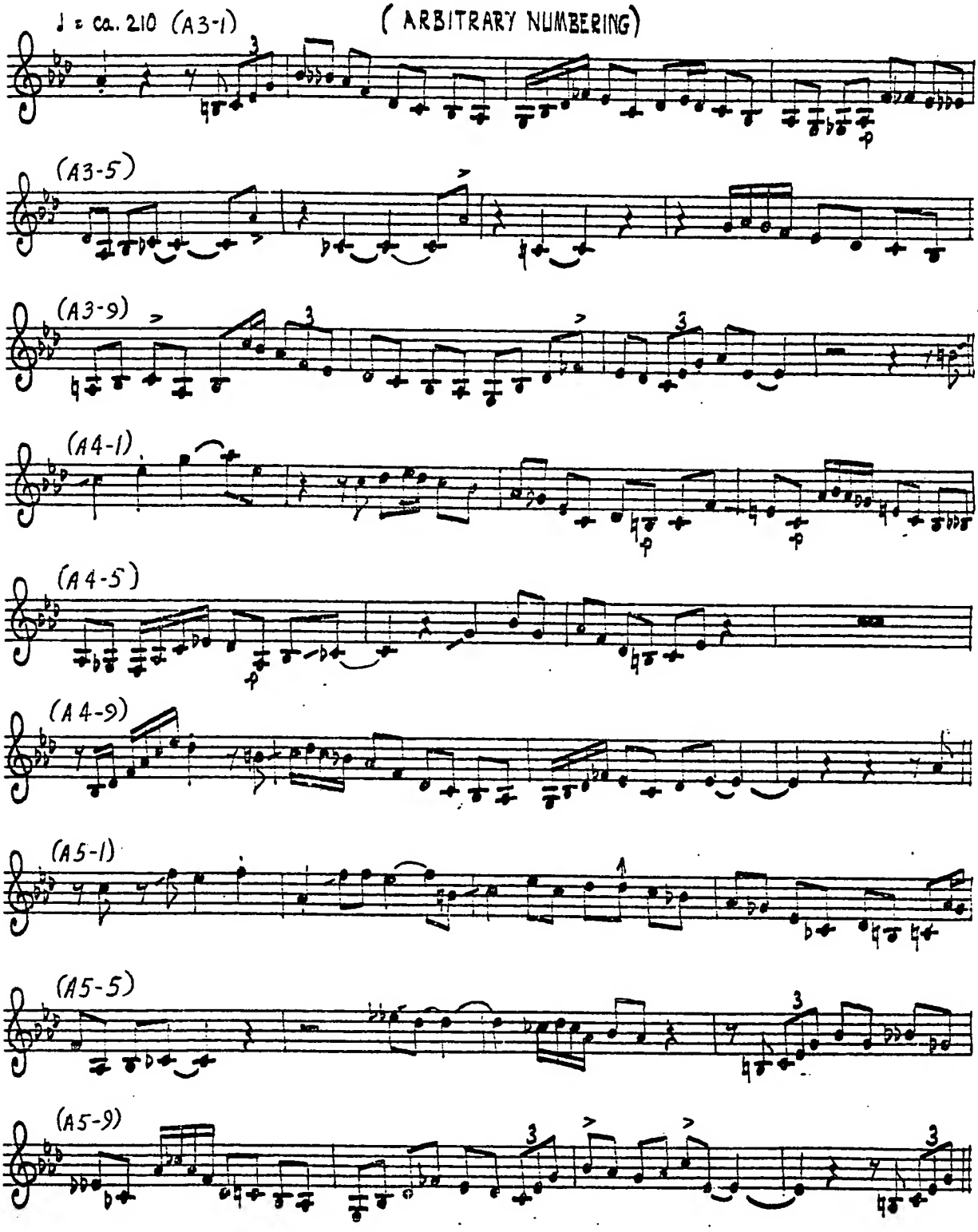
♩=ca.170

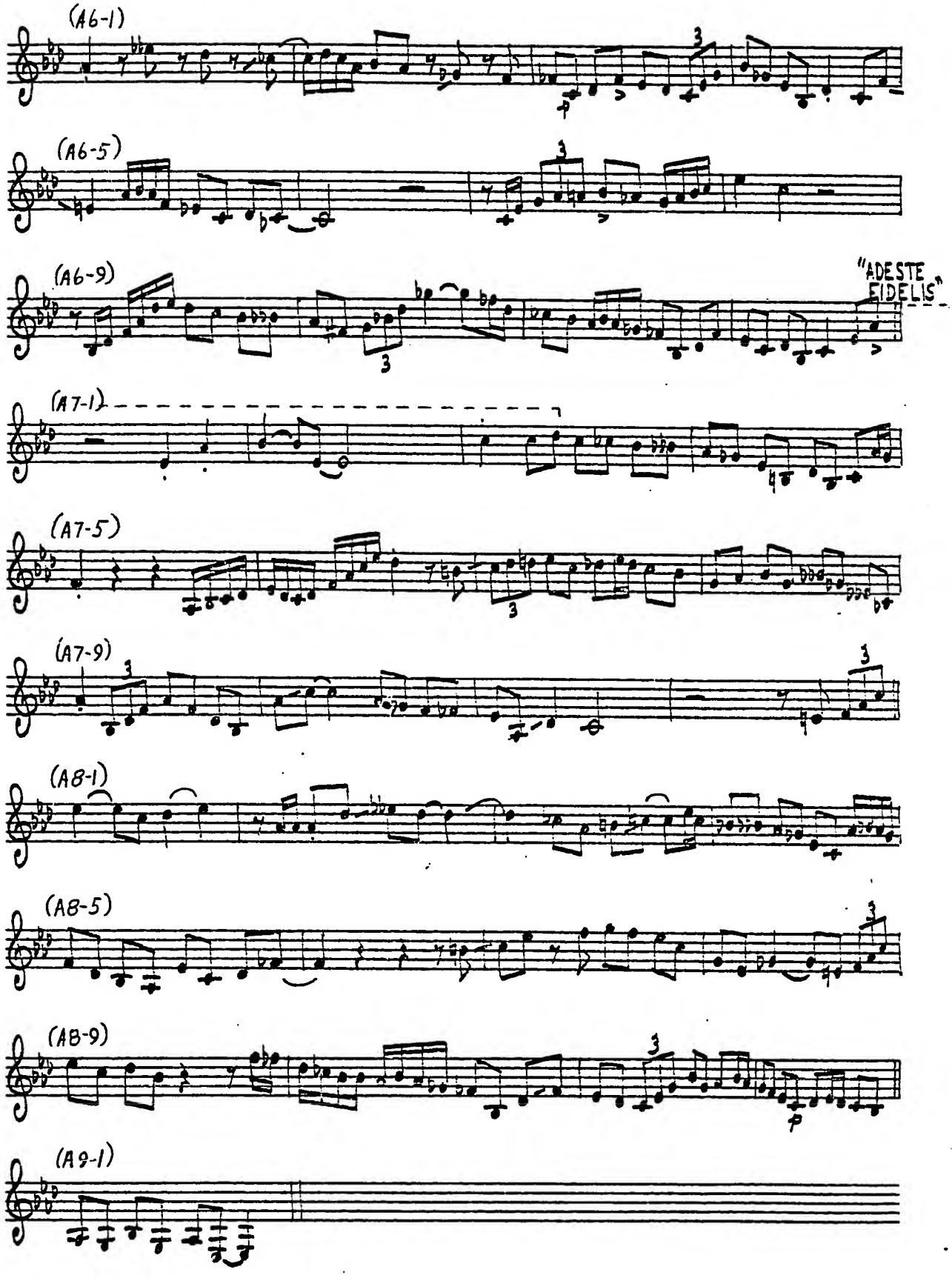



(10-1)
(10-5)
(10-9)

CHI CHI 8/4/53; VERVE MGV 8005, OTHERS

TAKE 1
(ARBITRARY NUMBERING)

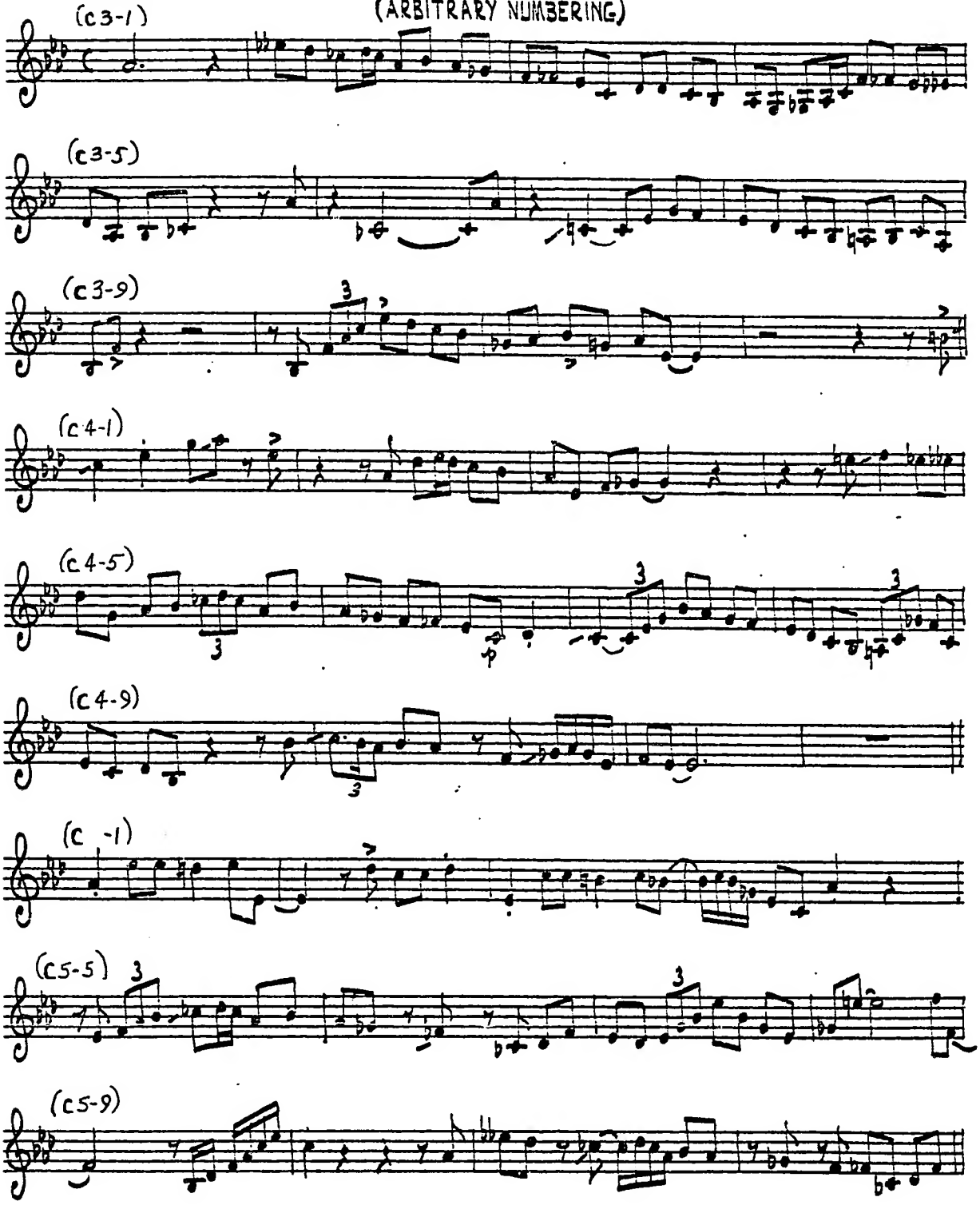


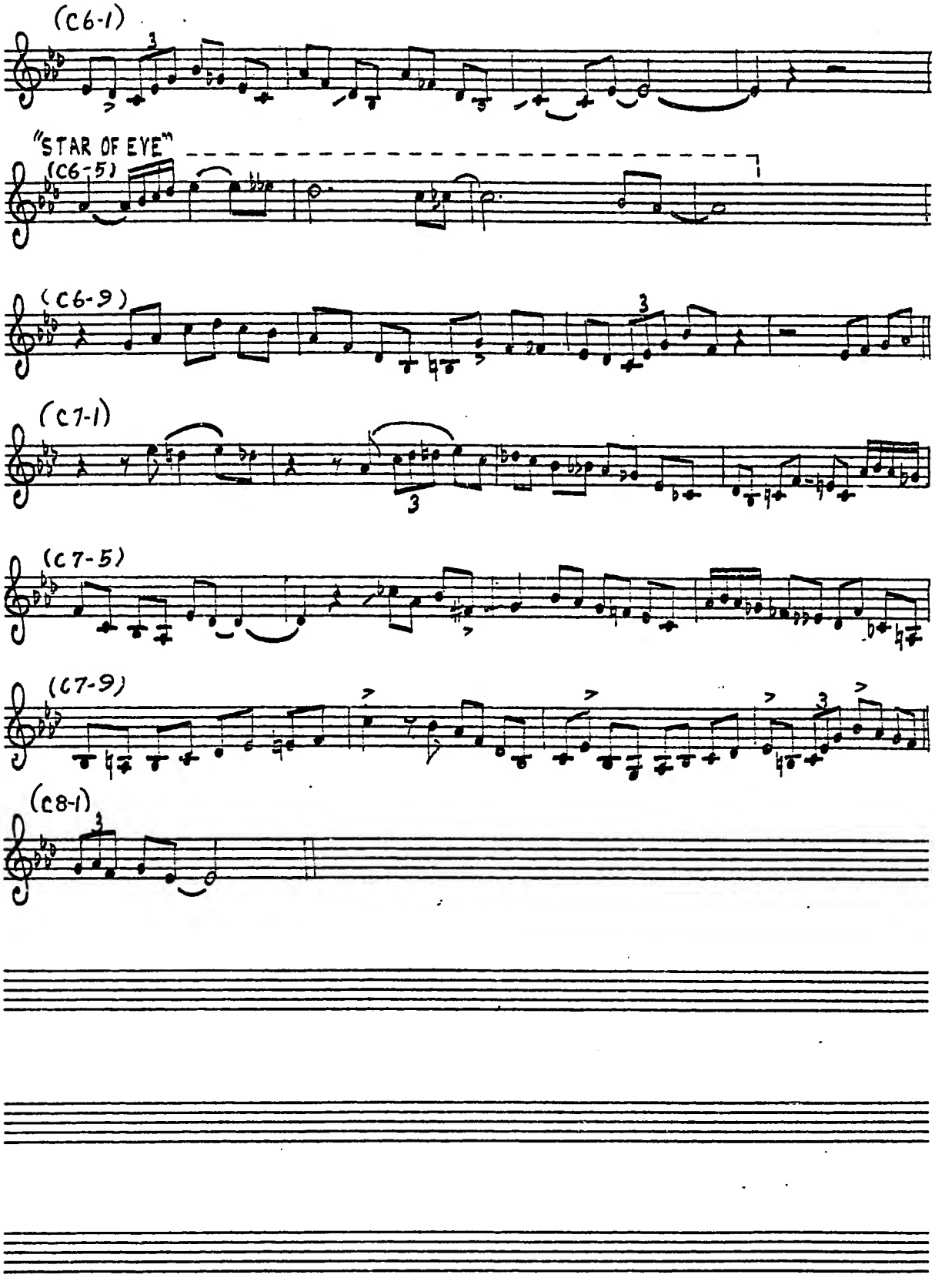

(A6-1)
(A6-5)
(A6-9)
"ADESTE FIDELIS"
(A7-1)
(A7-5)
(A7-9)
(A8-1)
(A8-5)
(A8-9)
(A9-1)

CHI CHI 8/4/53; VERVE MGV 8005, OTHERS

♩= ca. 220

TAKE 3
(ARBITRARY NUMBERING)




(C6-1)
"STAR OF EYE"
(C6-5)
(C6-9)
(C7-1)
(C7-5)
(C7-9)
(C8-1)

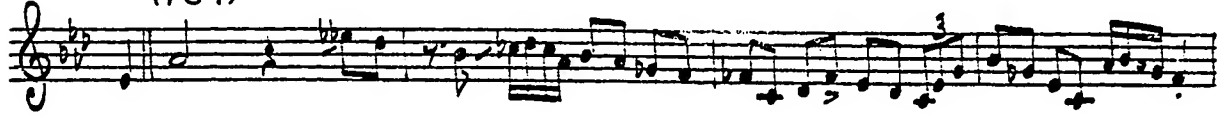
CHI CHI

8/4/53; CLEF 89138, VERVE MGV 8005, OTHERS

♩=CA.200

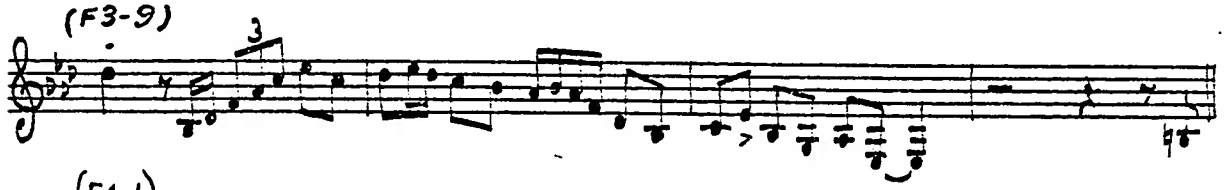
TAKE 6

(F3-1)



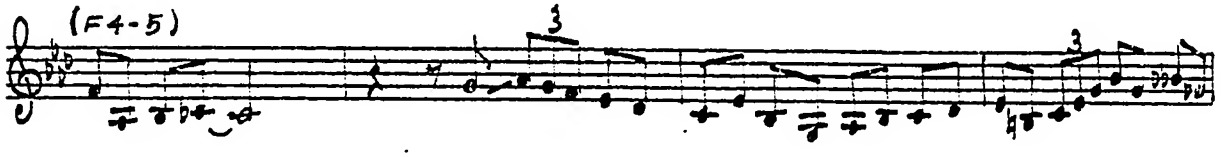
(F3-5)

(F3-9)

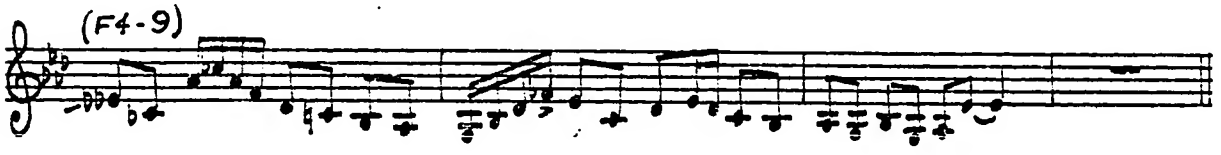


(F4-1)

(F4-5)



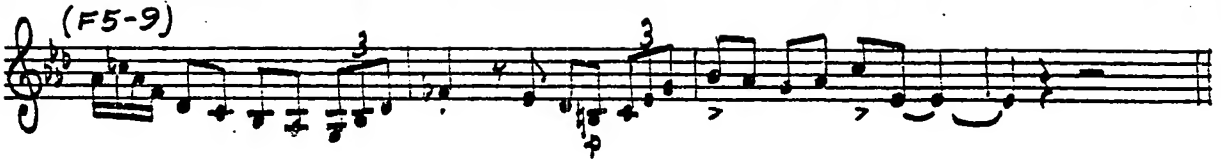
(F4-9)

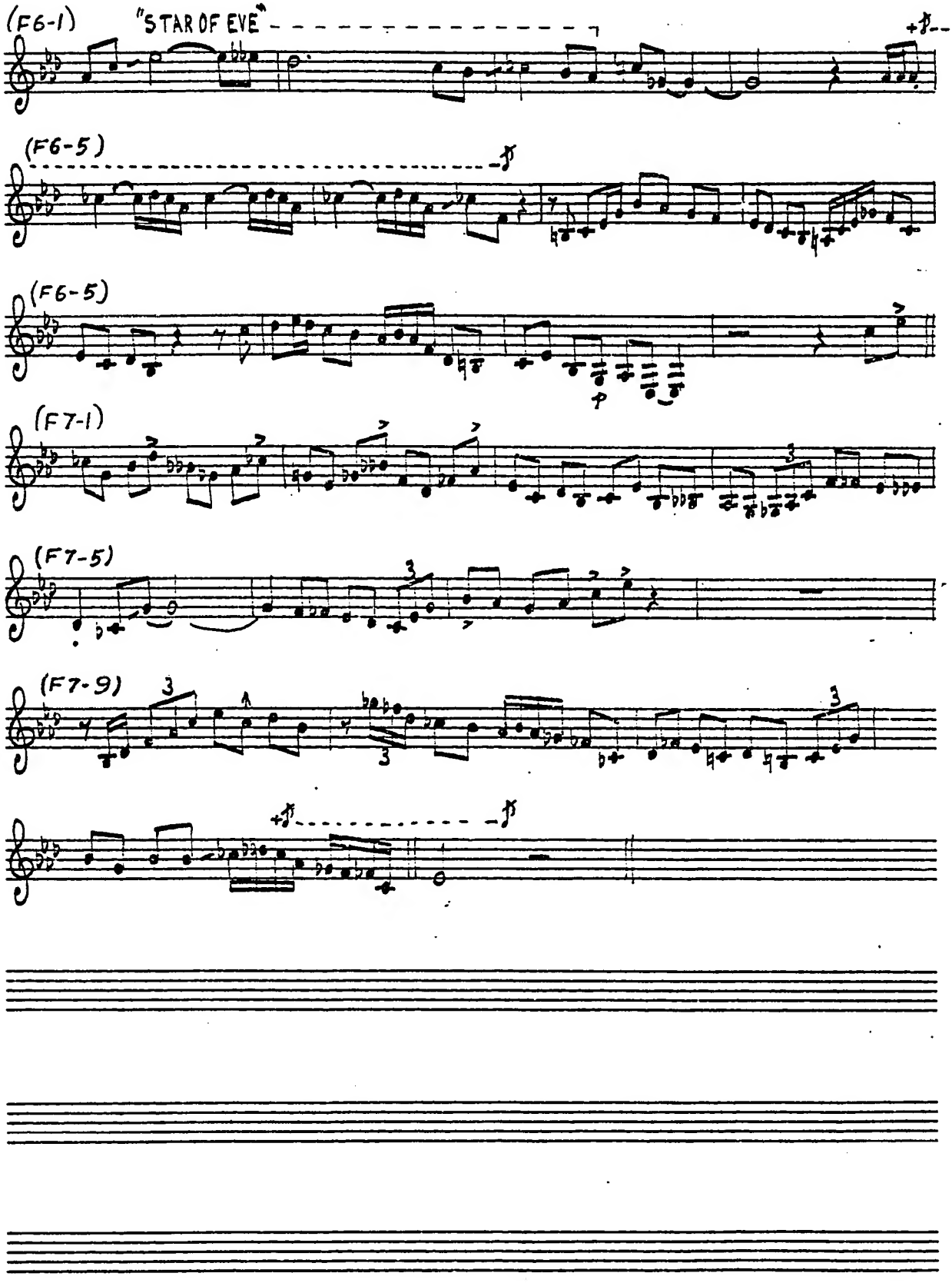


(F5-1)

(F5-5)

(F5-9)

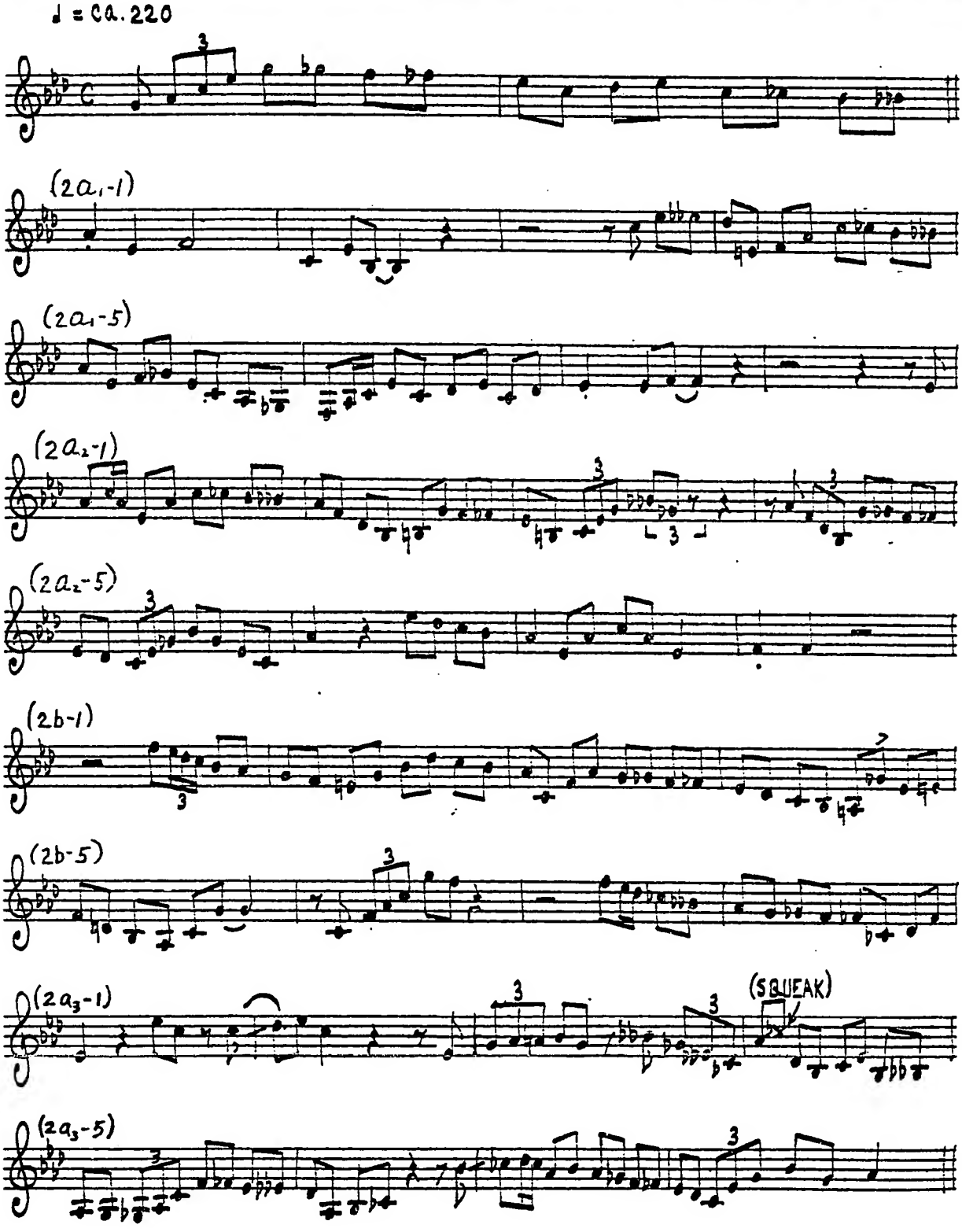



(F6-1)
"STAR OF EVE"
(F6-5)
(F6-5)
(F7-1)
(F7-5)
(F7-9)

THE STREET BEAT 9/4/45; APOLLO 759.

OTHERS

♩ = ca. 220



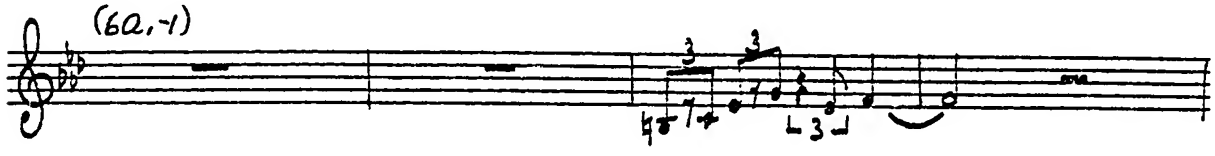
THE STREET BEAT

6/30/50; LE JAZZ COOL IC102, OTHERS

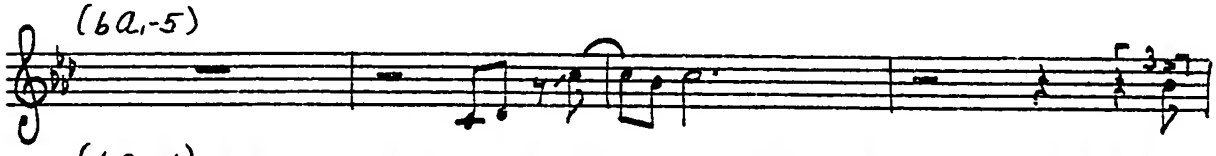
(RIFFTIDE)

♩= ca. 245

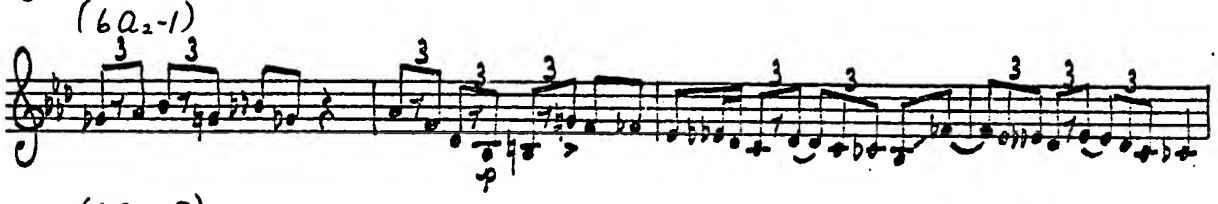
(6a,-1)



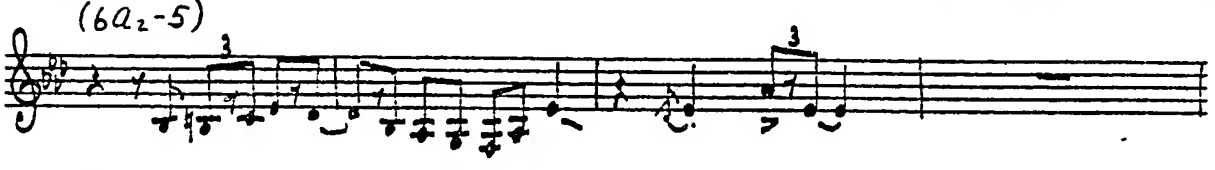
(6a,-5)



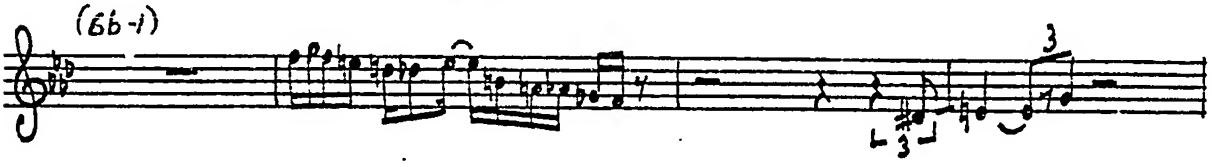
(6a₂-1)



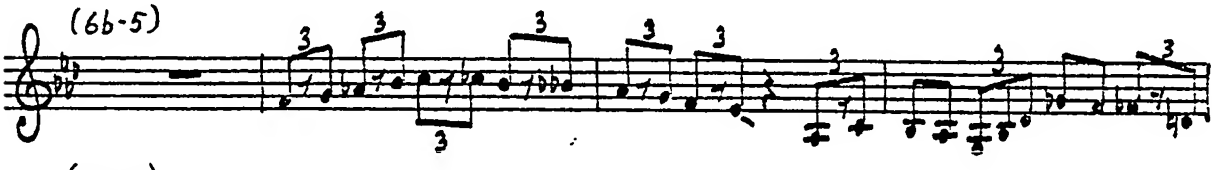
(6a₂-5)



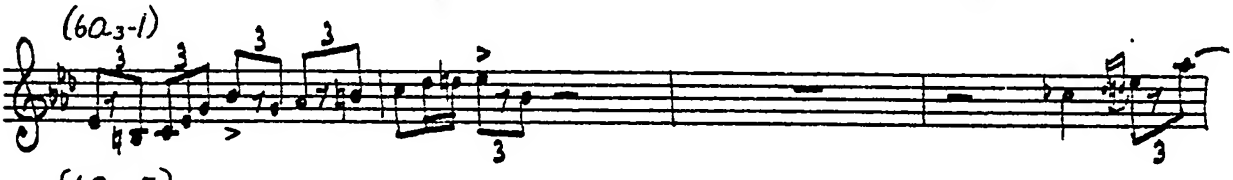
(6b-1)



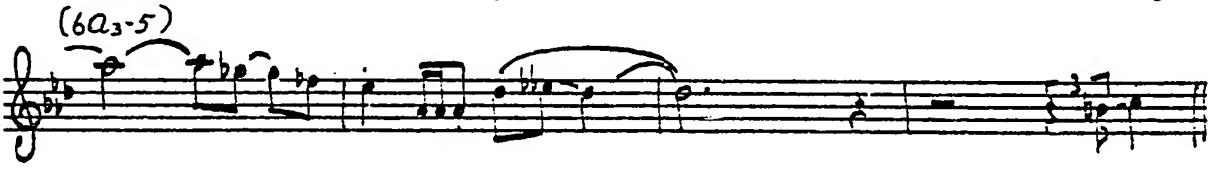
(6b-5)



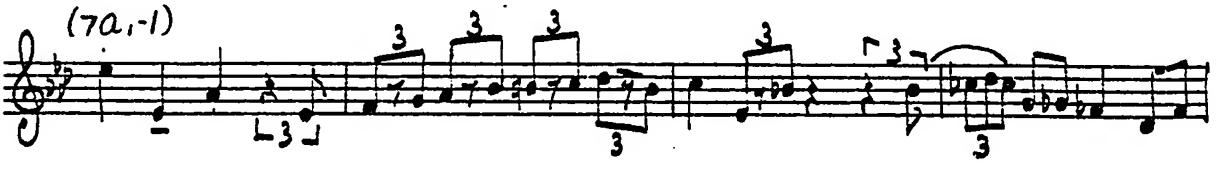
(6a₃-1)

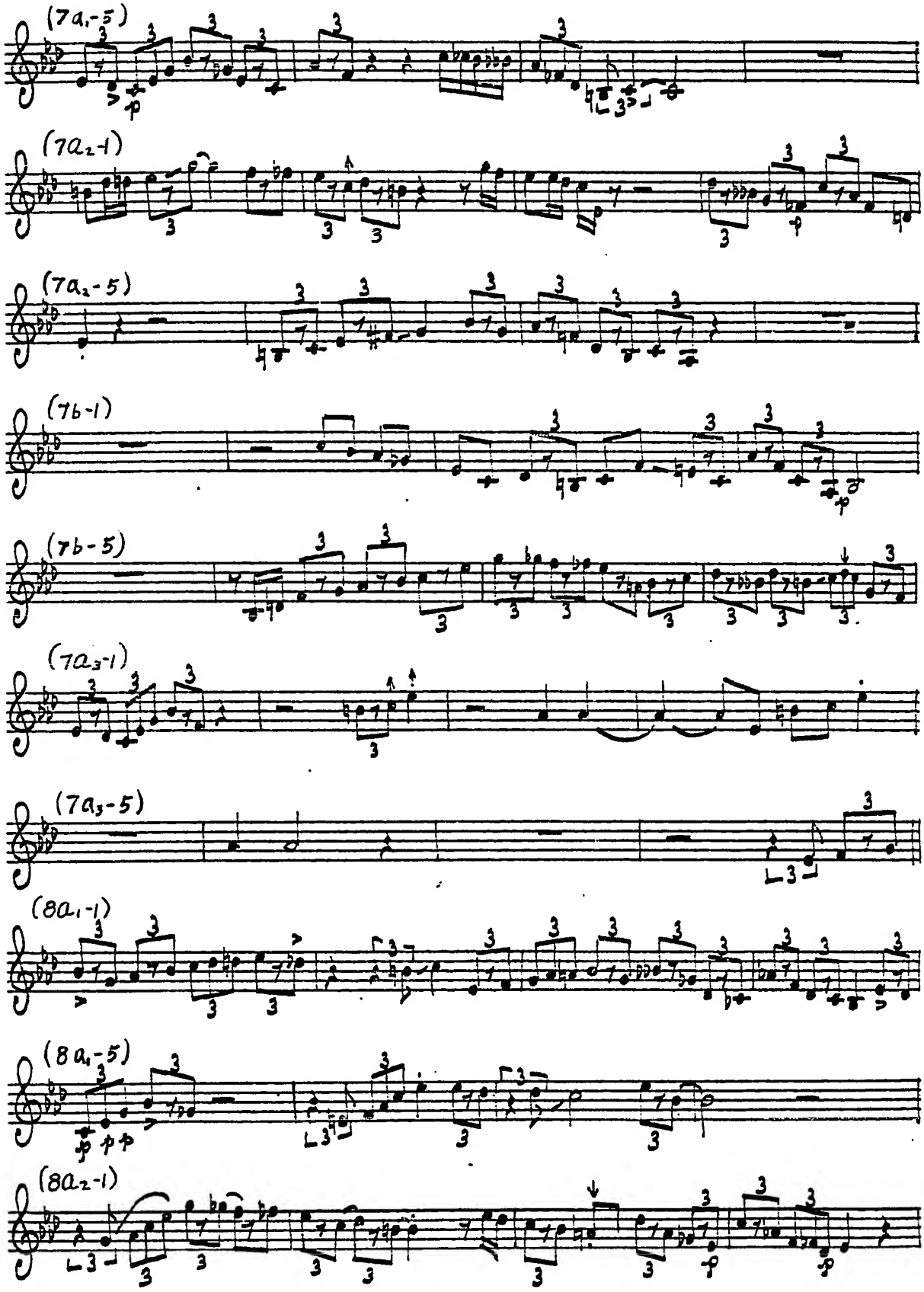


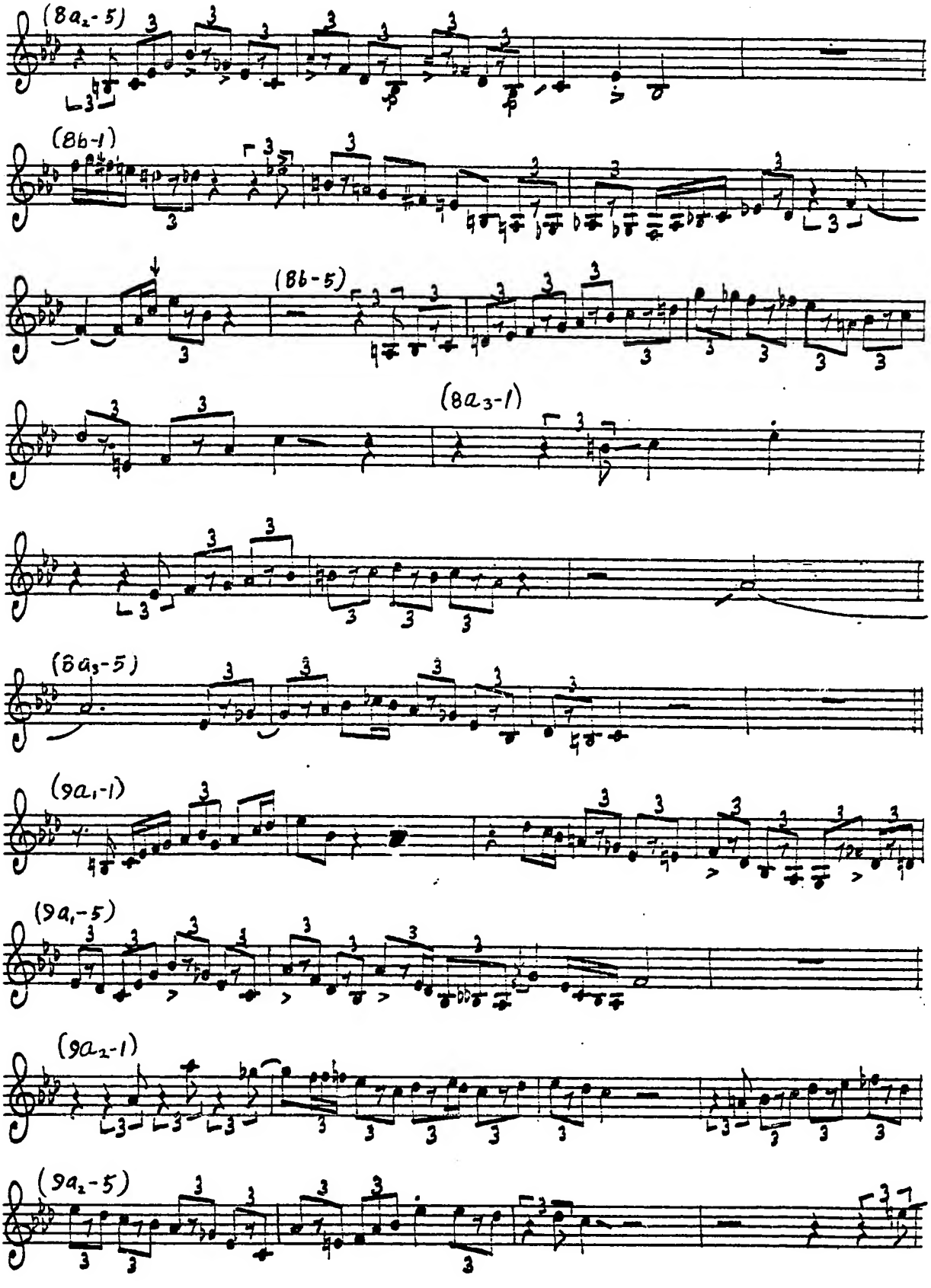
(6a₃-5)

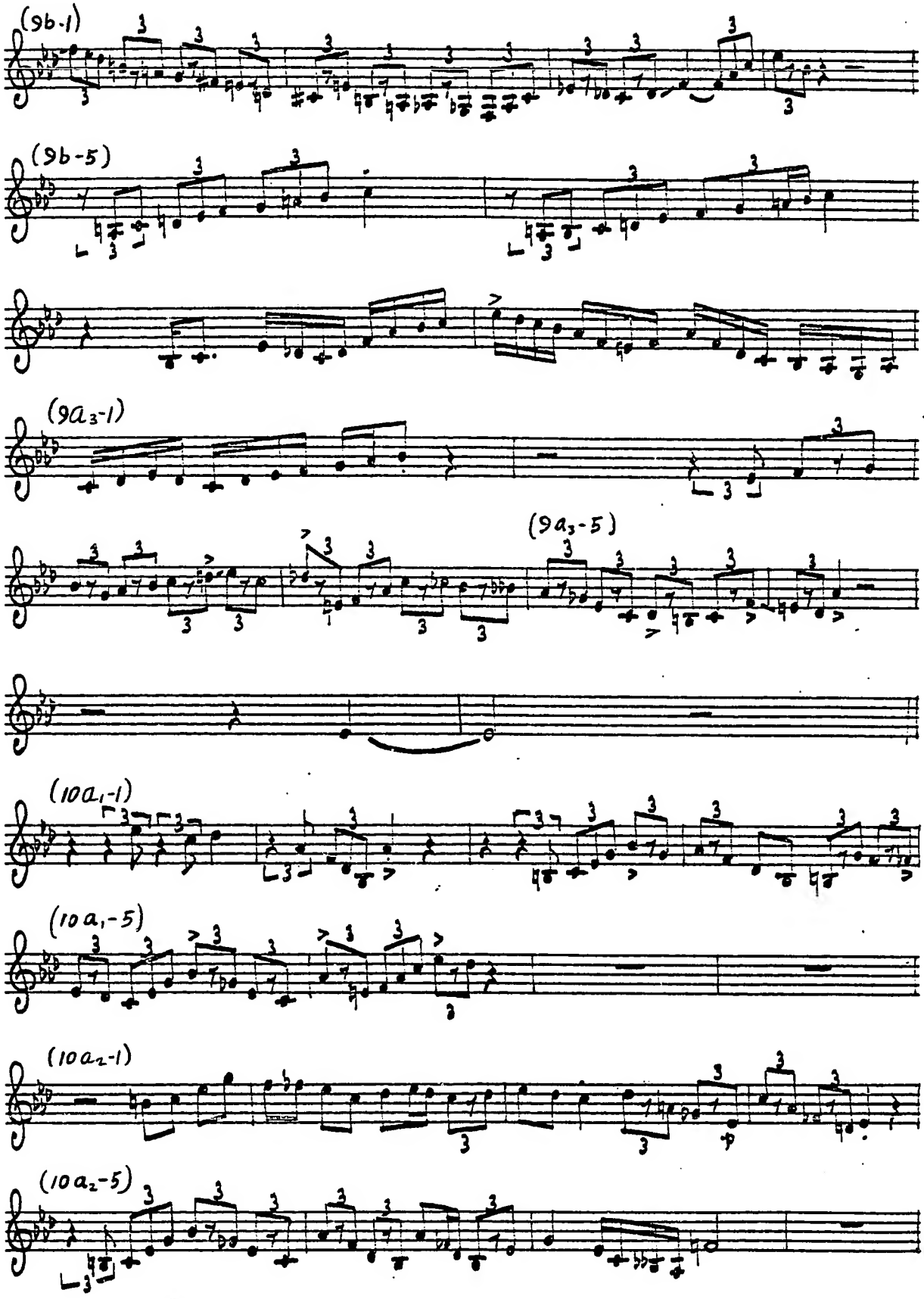


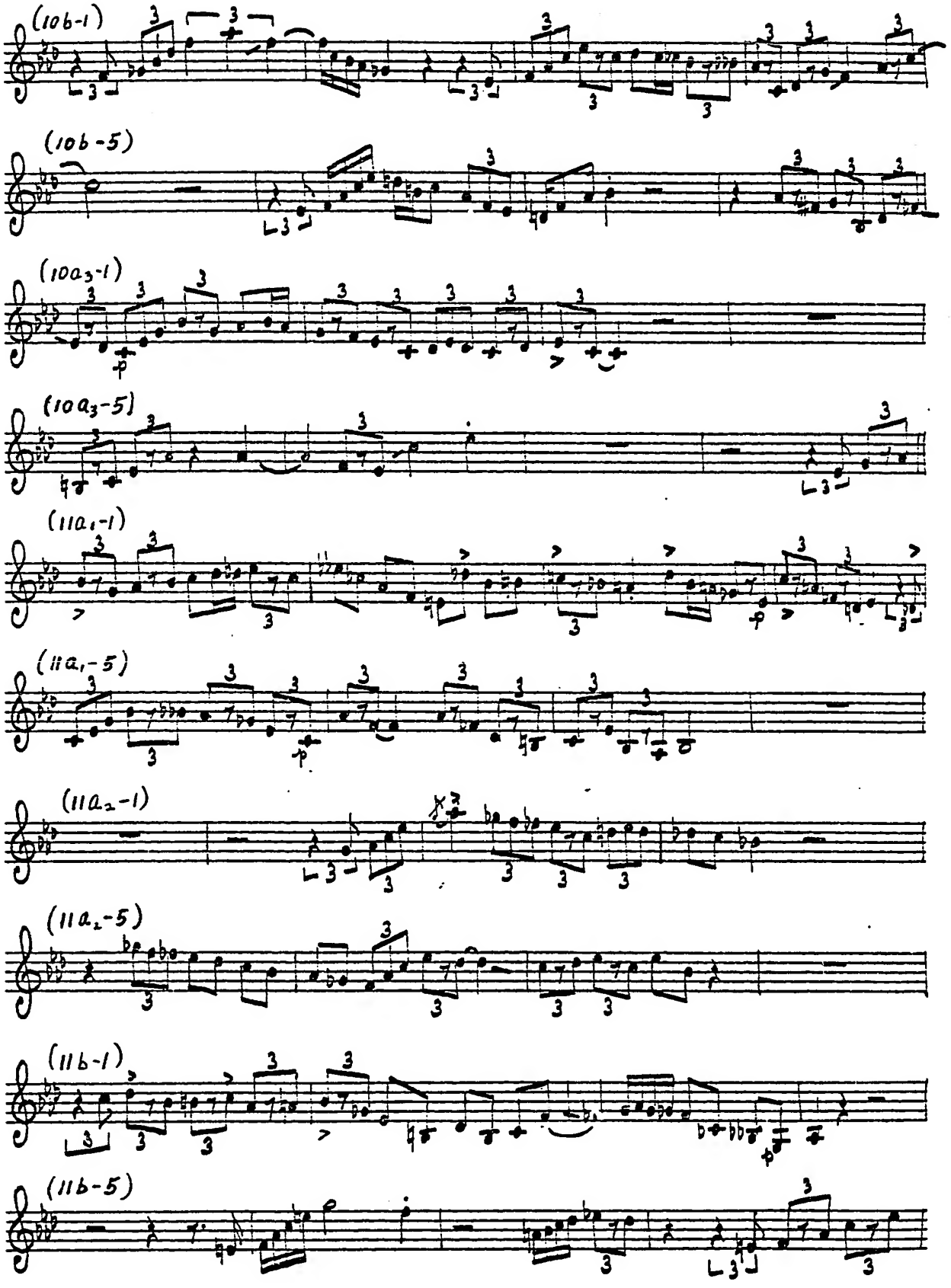
(7a,-1)

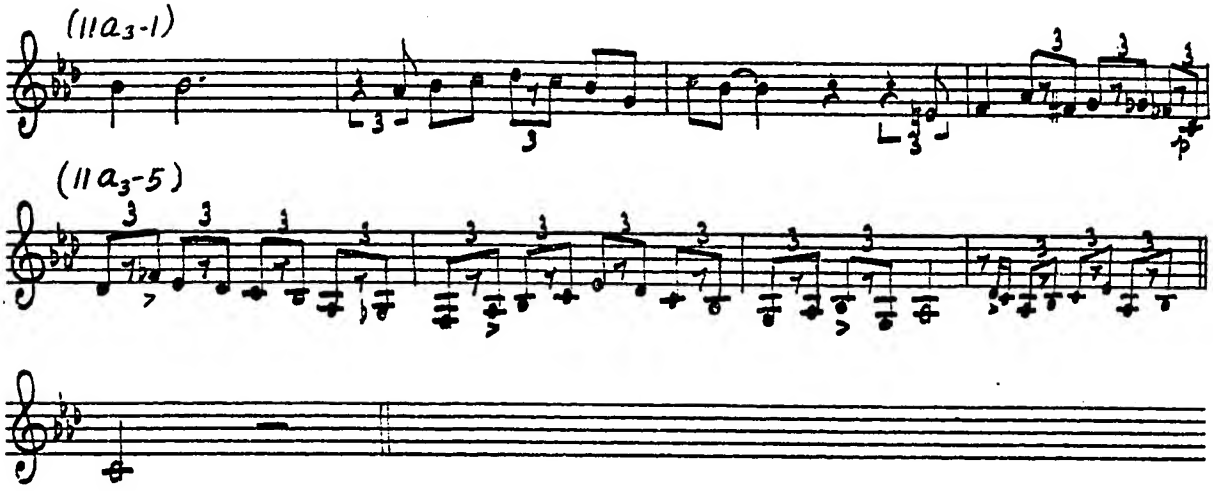



(7a1-5)
(7a2-1)
(7a2-5)
(7b-1)
(7b-5)
(7a3-1)
(7a3-5)
(8a1-1)
(8a1-5)
(8a2-1)


(8a₂-5)
(8b-1)
(8b-5)
(8a₃-1)
(8a₃-5)
(9a₁-1)
(9a₁-5)
(9a₂-1)
(9a₂-5)


(9b-1)
(9b-5)
(9a3-1)
(9a3-5)
(10a1-1)
(10a1-5)
(10a2-1)
(10a2-5)

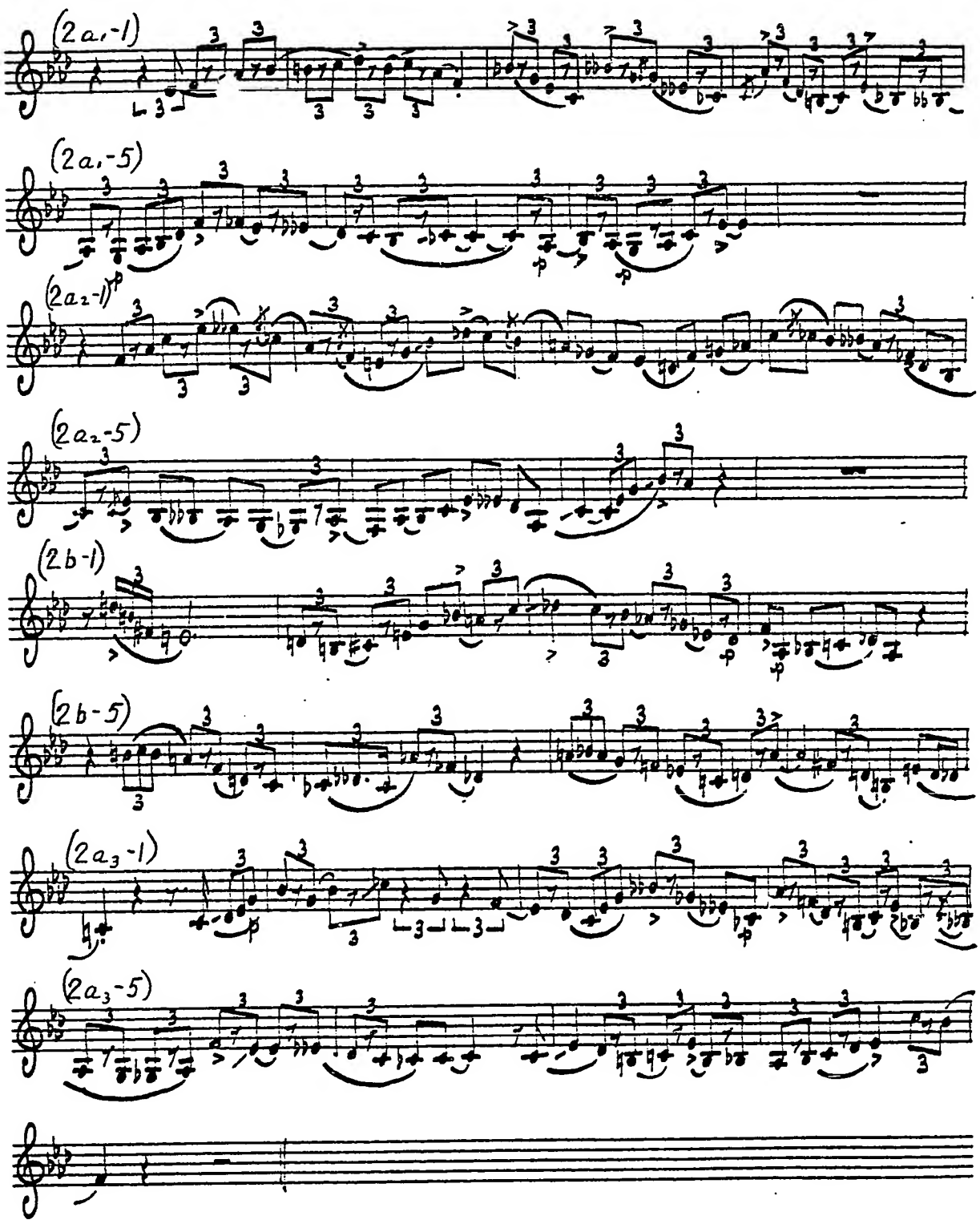

(10b-1)
(10b-5)
(10a3-1)
(10a3-5)
(11a1-1)
(11a1-5)
(11a2-1)
(11a2-5)
(11b-1)
(11b-5)


(11a3-1)
(11a3-5)

DIZZY ATMOSPHERE

2/45: MUSICRAFT 4 BB, OTHERS

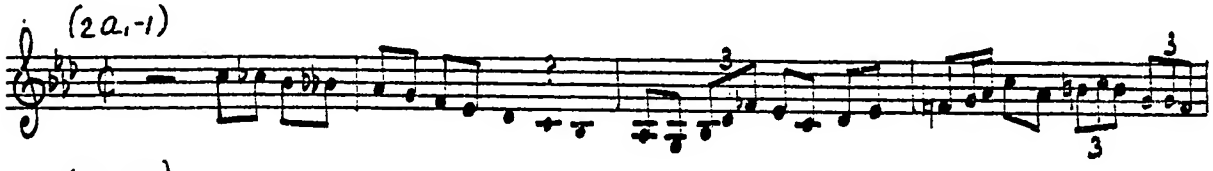
♩ = CA. 260



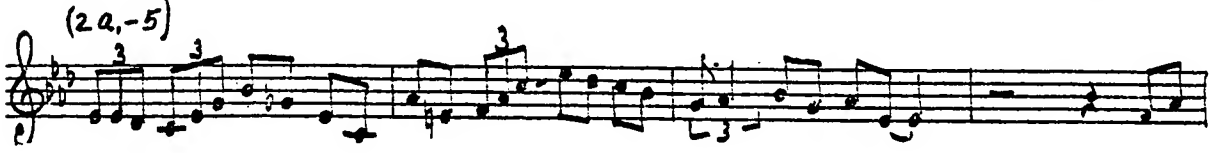
DIZZY ATMOSPHERE 9/29/47; BLACK DEUCE; OTHERS

♩= ca. 375

(2a,-1)

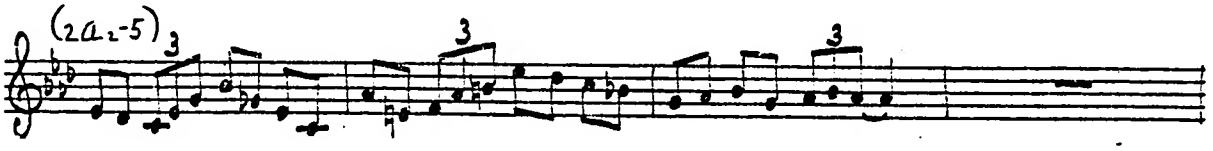


(2a,-5)

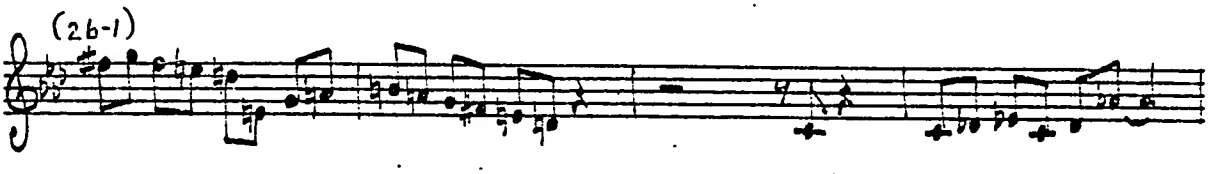


(2a₂-1)

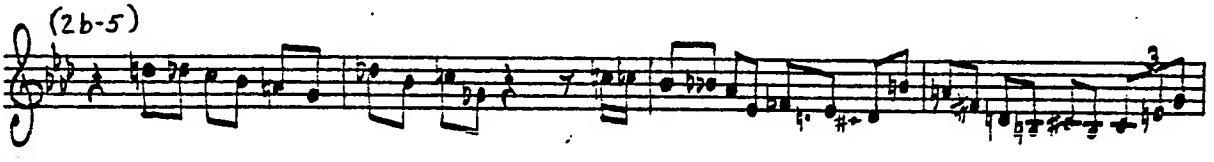
(2a₂-5)



(2b-1)



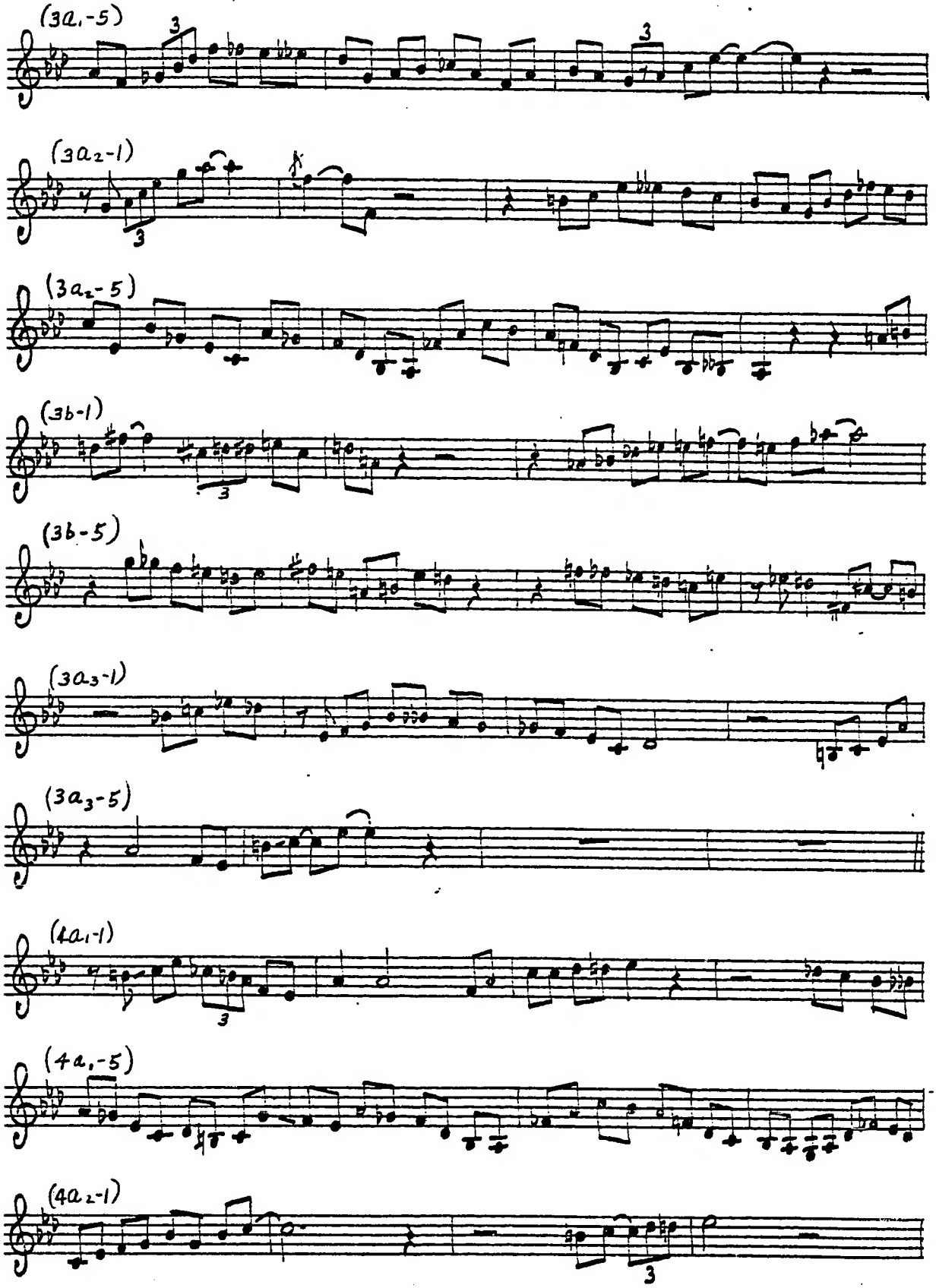
(2b-5)

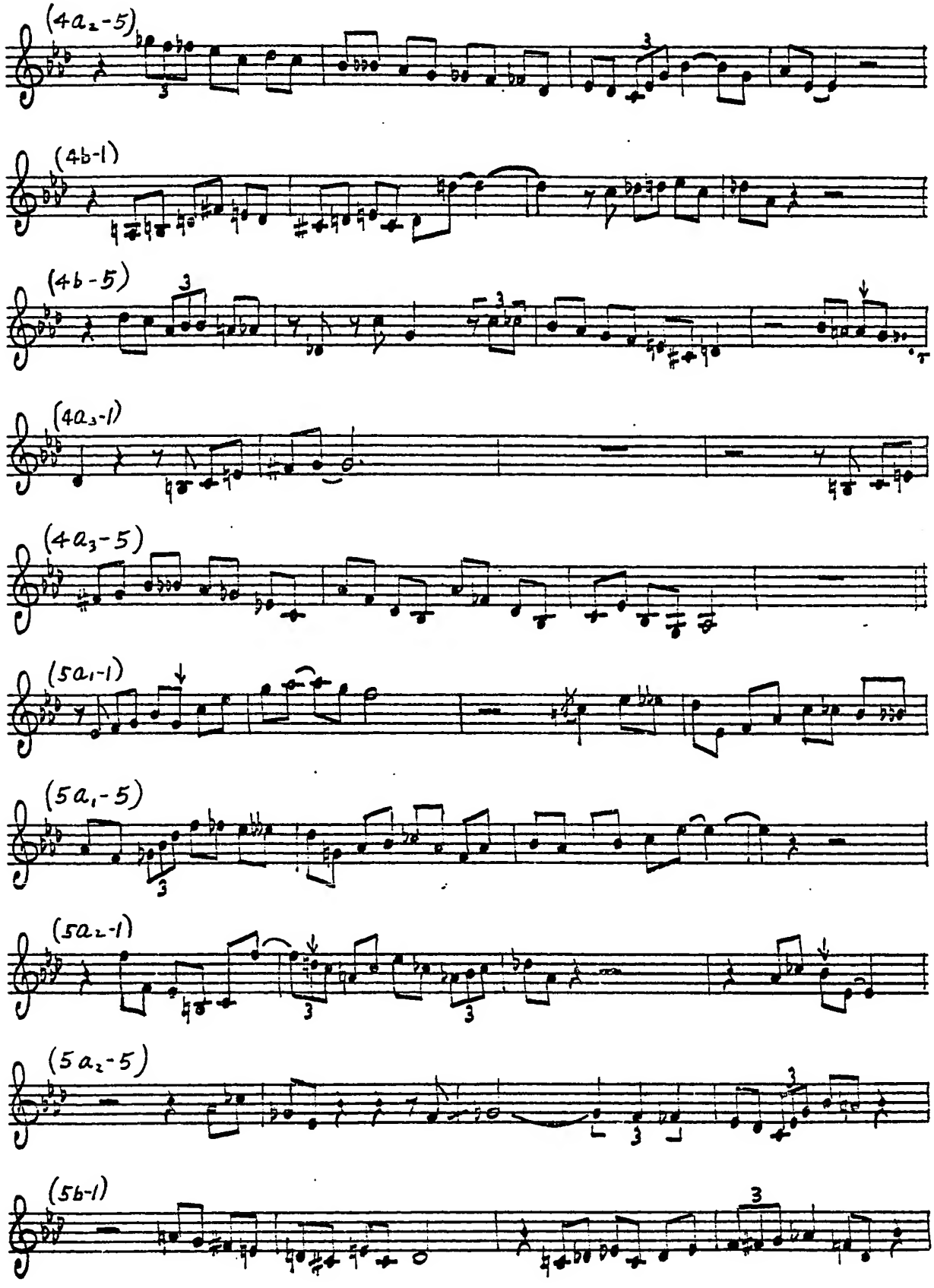


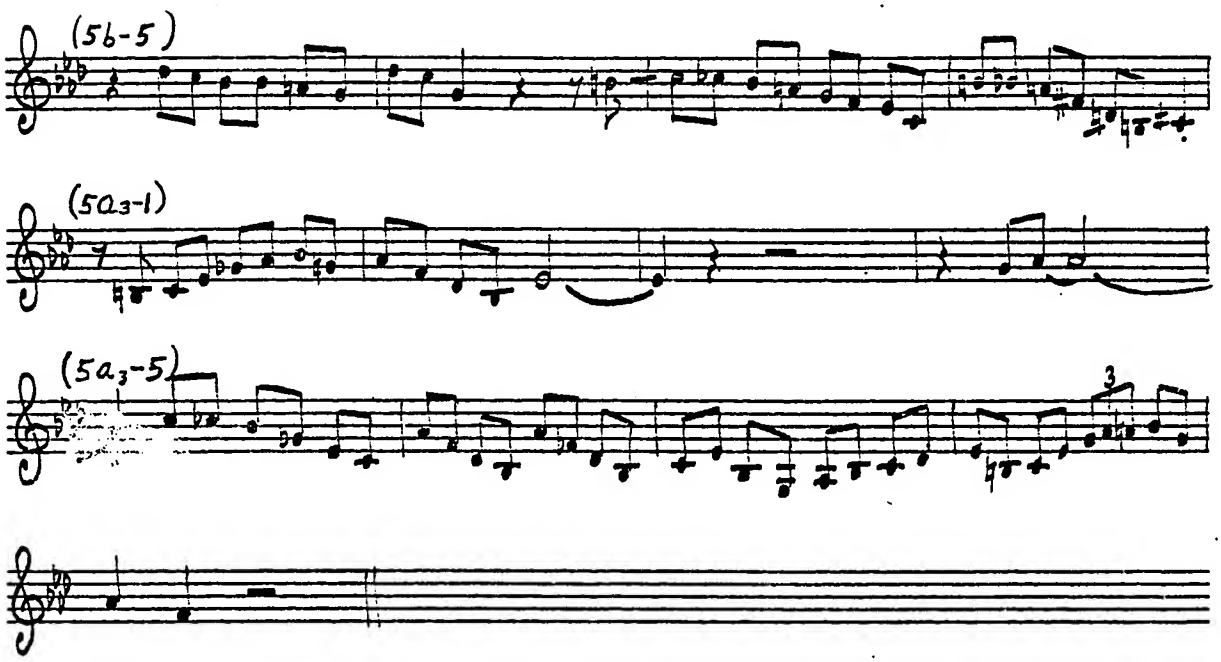
(2a₃-1)

(2a₃-5)

(3a,-1)


(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
(4a1-1)
(4a1-5)
(4a2-1)


(4a₂-5)
(4b-1)
(4b-5)
(4a₃-1)
(4a₃-5)
(5a₁-1)
(5a₁-5)
(5a₂-1)
(5a₂-5)
(5b-1)

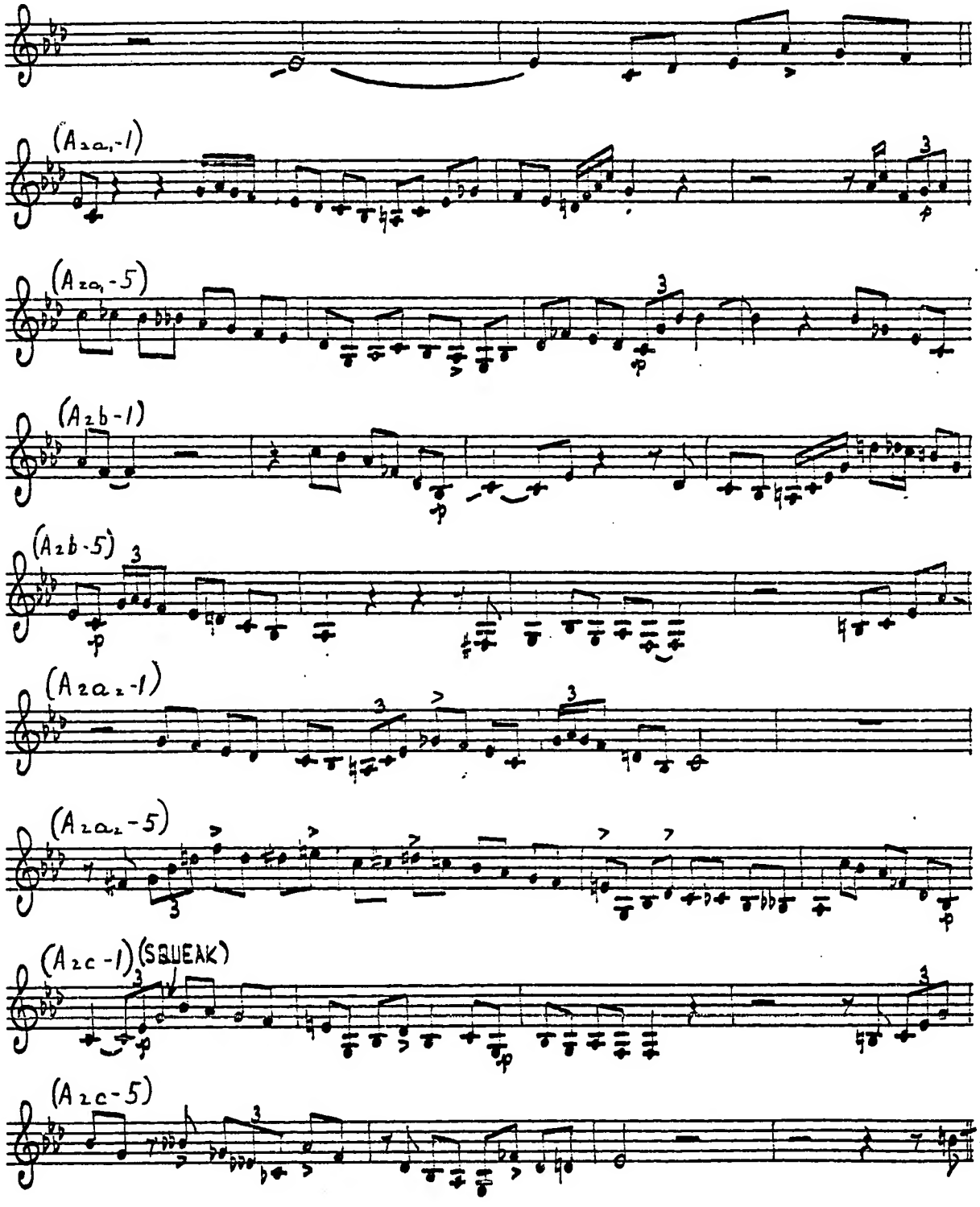

(5b-5)
(5a3-1)
(5a3-5)
3

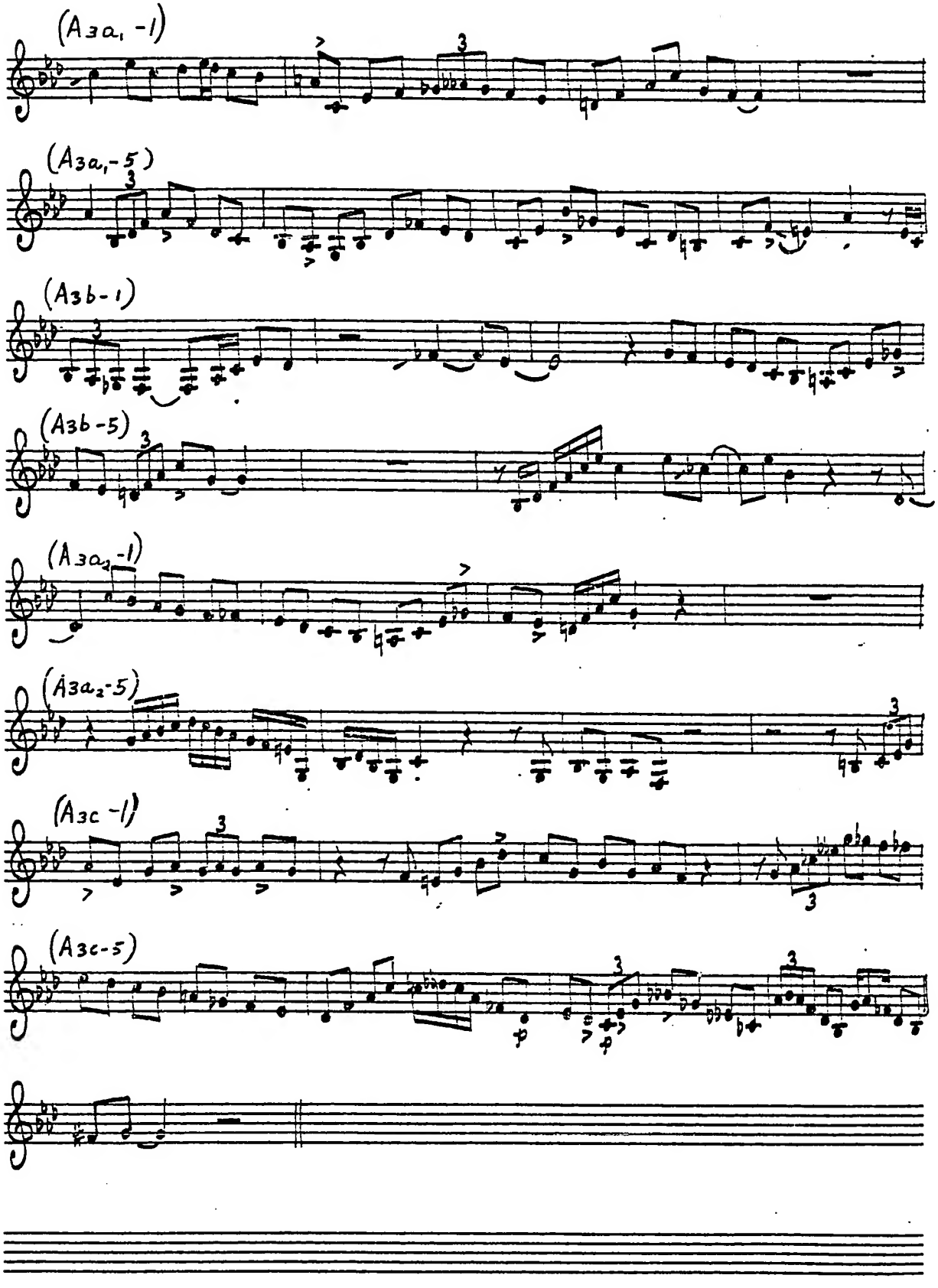
DONNA LEE

5/47; SAVOY MG 12001, OTHERS

♩ = CA. 215

TAKE 1



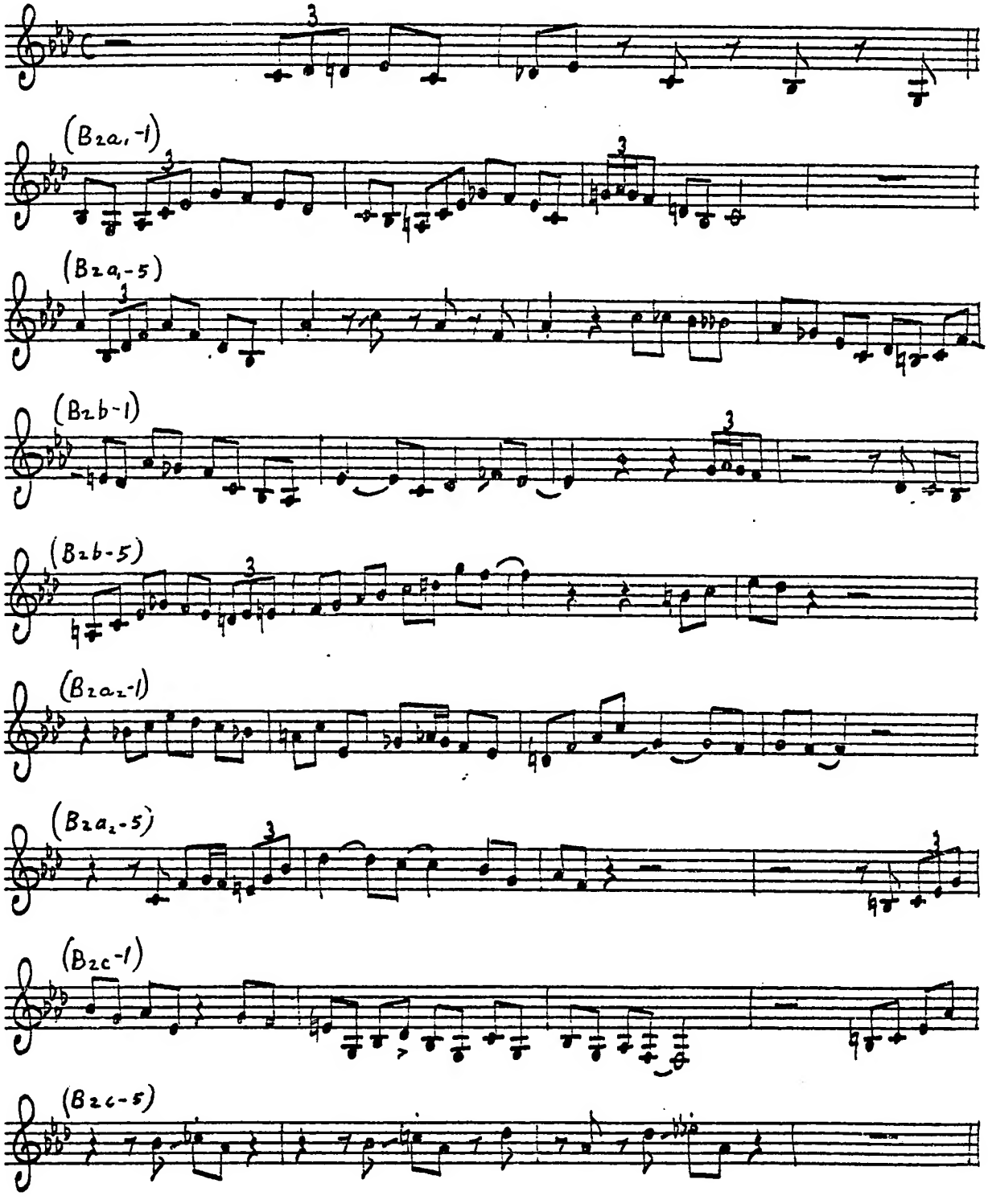

(A3a1 -1)
(A3a1-5)
(A3b-1)
(A3b-5)
(A3a2-1)
(A3a2-5)
(A3c -1)
(A3c-5)

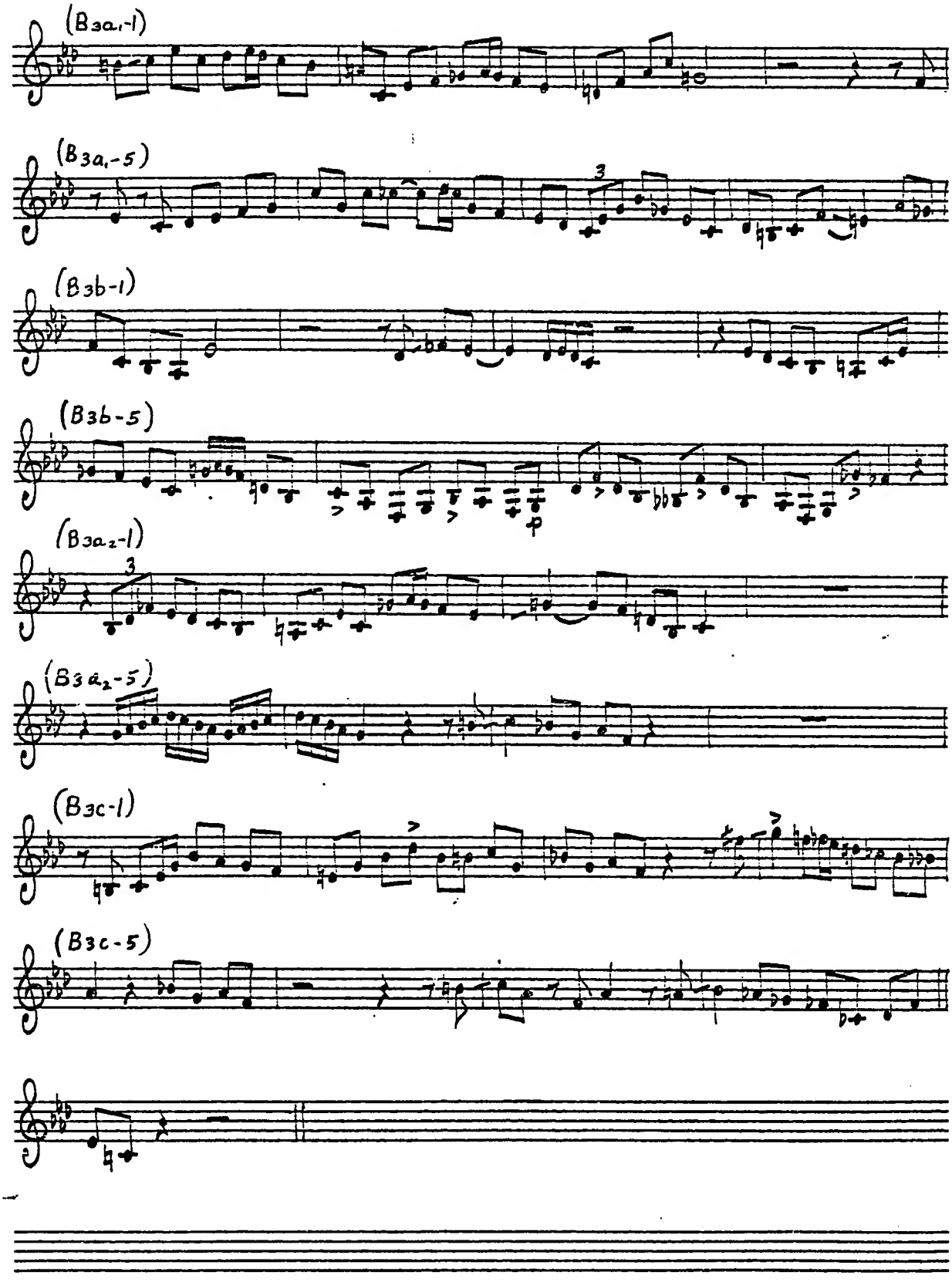
DONNA LEE

5/47; SAVOY MG 12001, OTHERS

TAKE 2

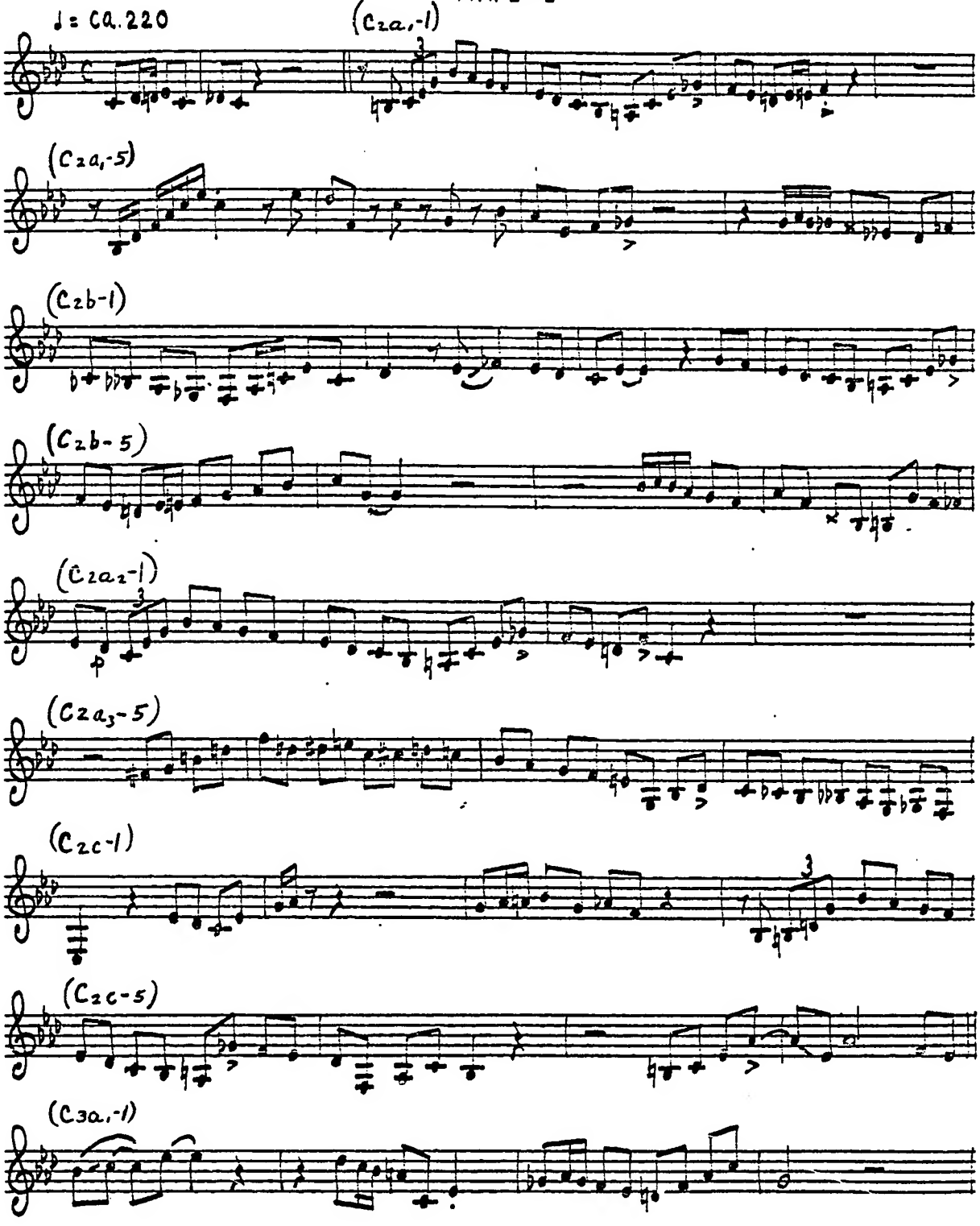
♩ = CA. 230

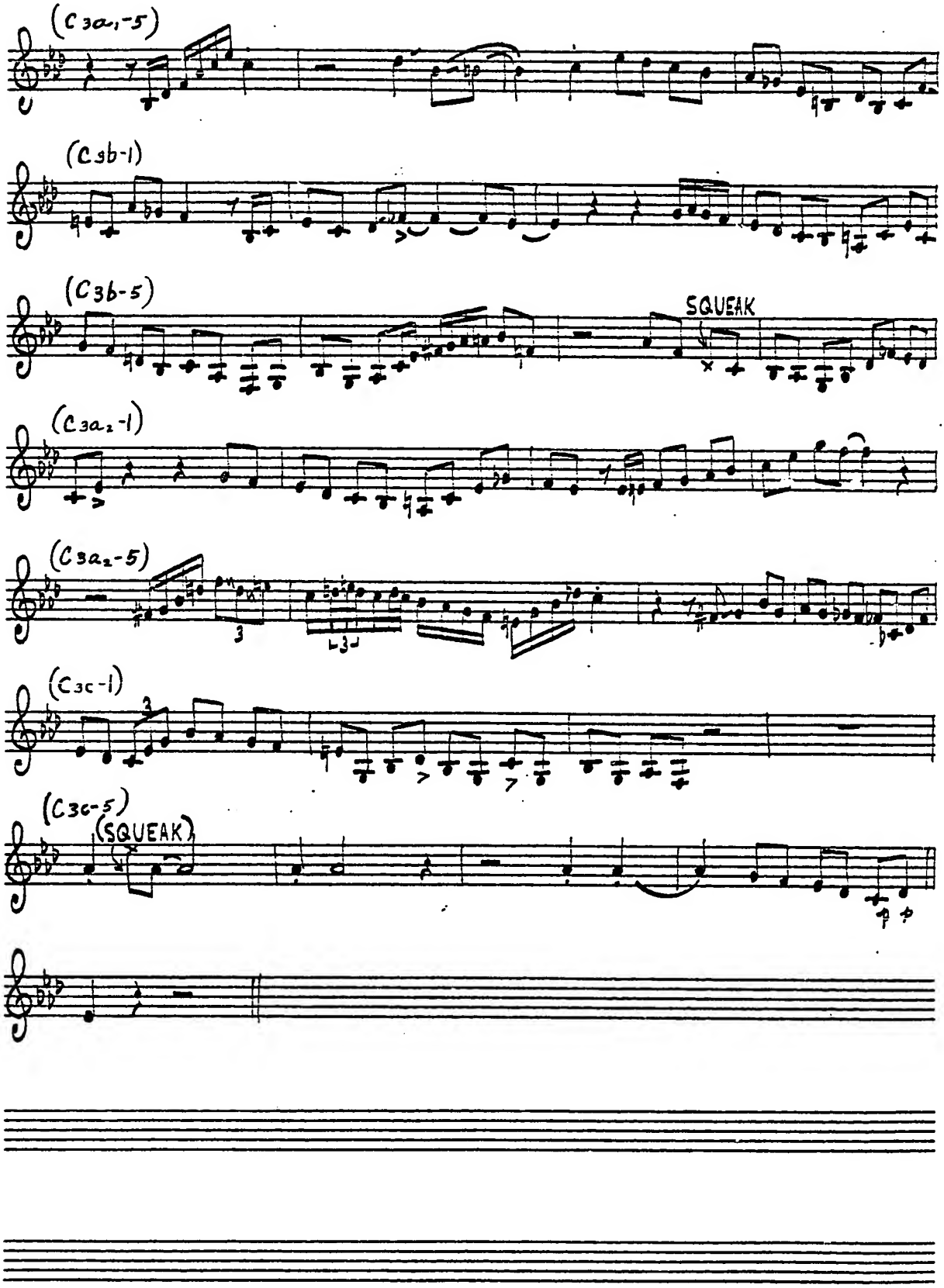



(B3a1-1)
(B3a1-5)
(B3b-1)
(B3b-5)
(B3a2-1)
(B3a2-5)
(B3c-1)
(B3c-5)

DONNA LEE 5/47; SAVOY MG 12009, OTHERS

TAKE 3



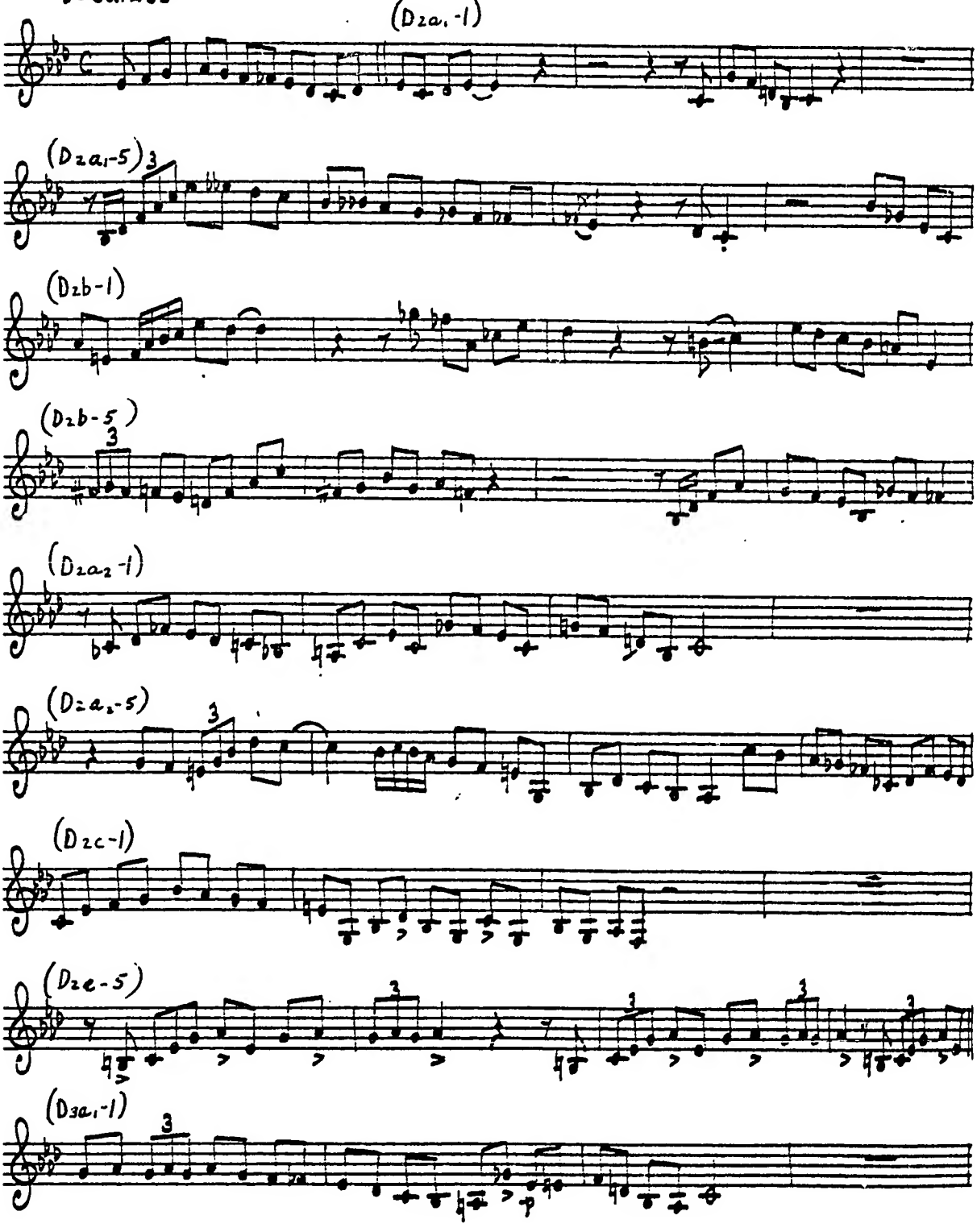

(C3a1-5)
(C3b-1)
(C3b-5)
SQUEAK
(C3a2-1)
(C3a2-5)
3
(C3c-1)
3
(C3c-5)
(SQUEAK)

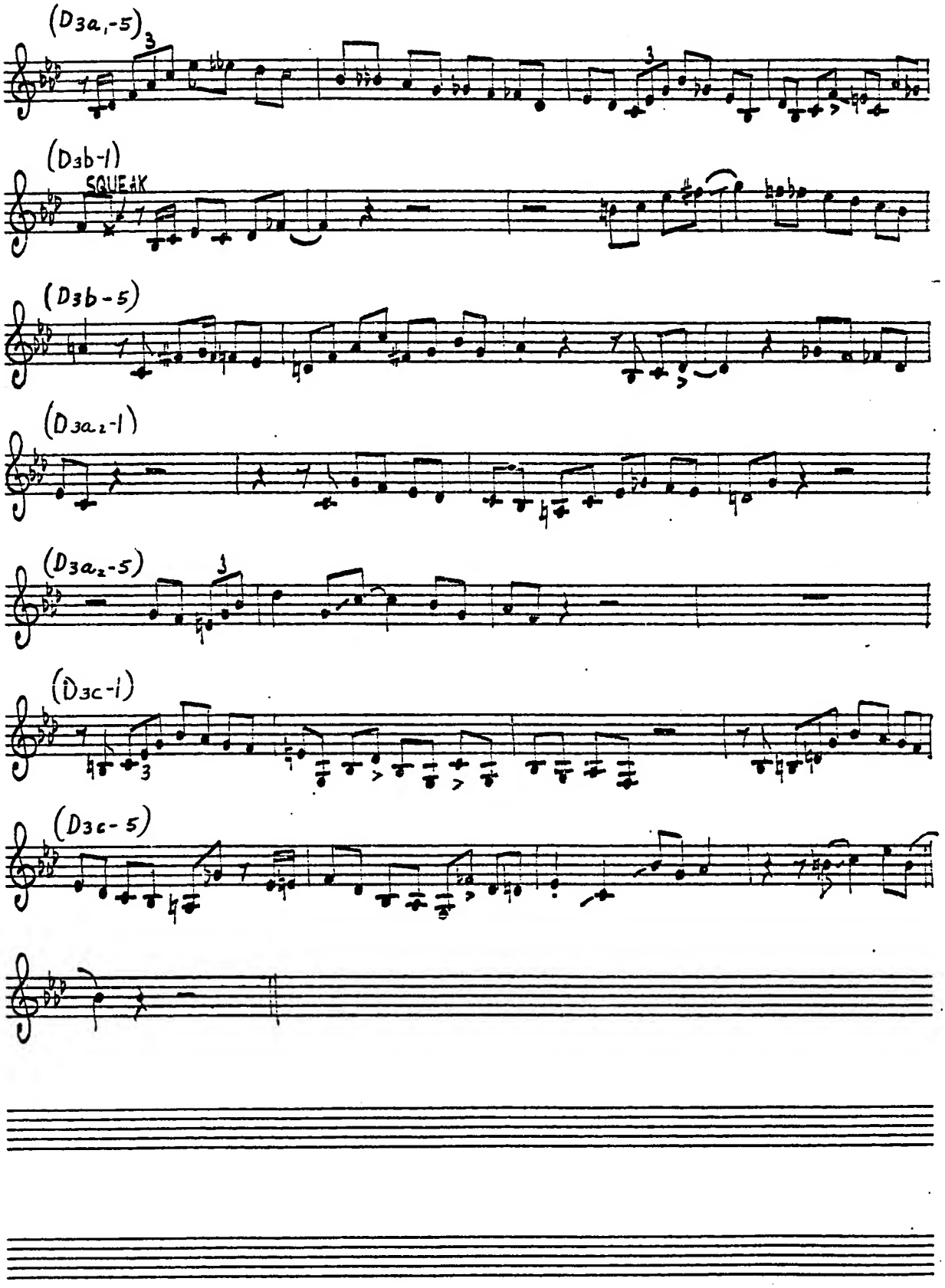
DONNA LEE

5/47; SAVOY 652, MG12014, OTHERS

TAKE 4

♩=CA.230

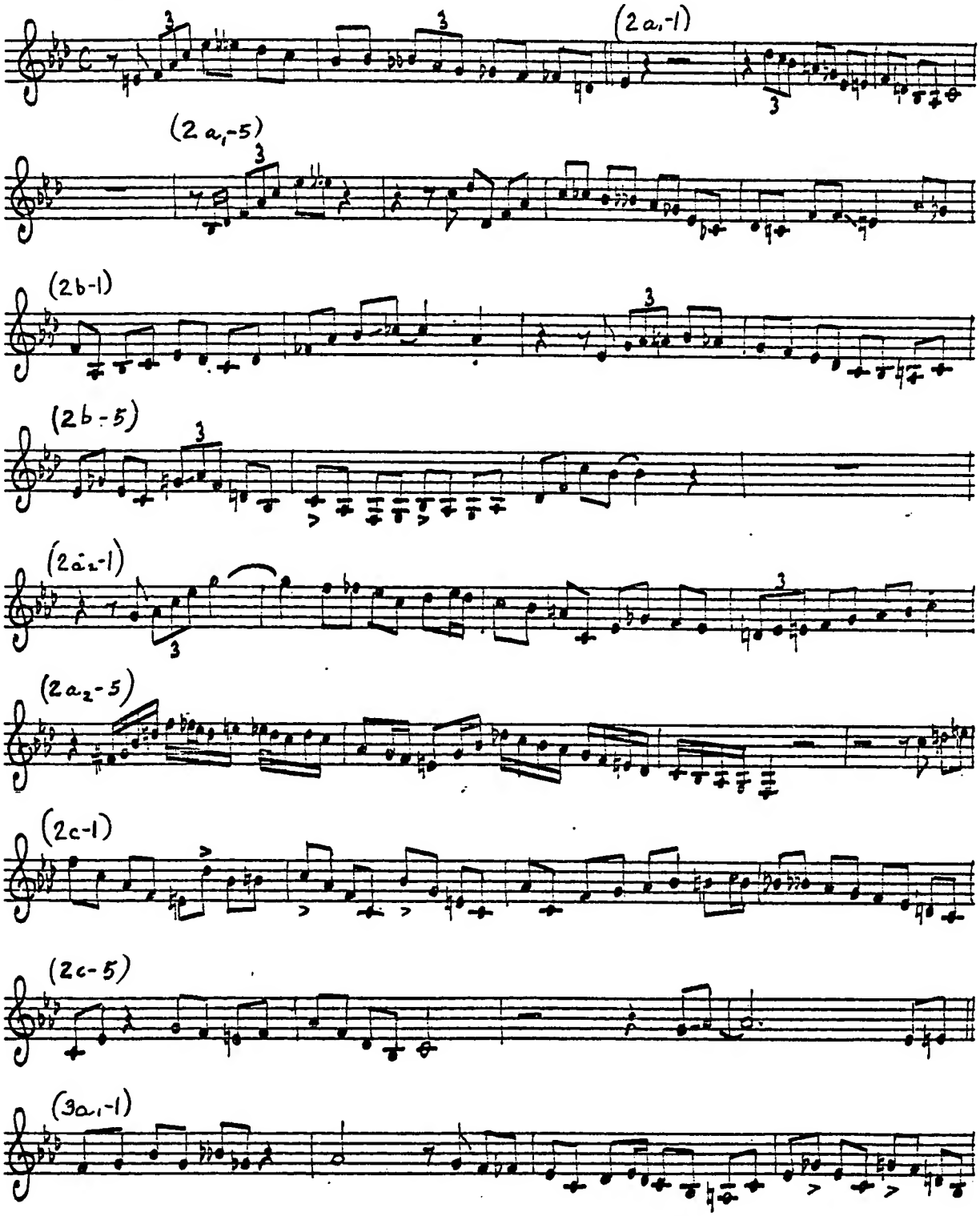


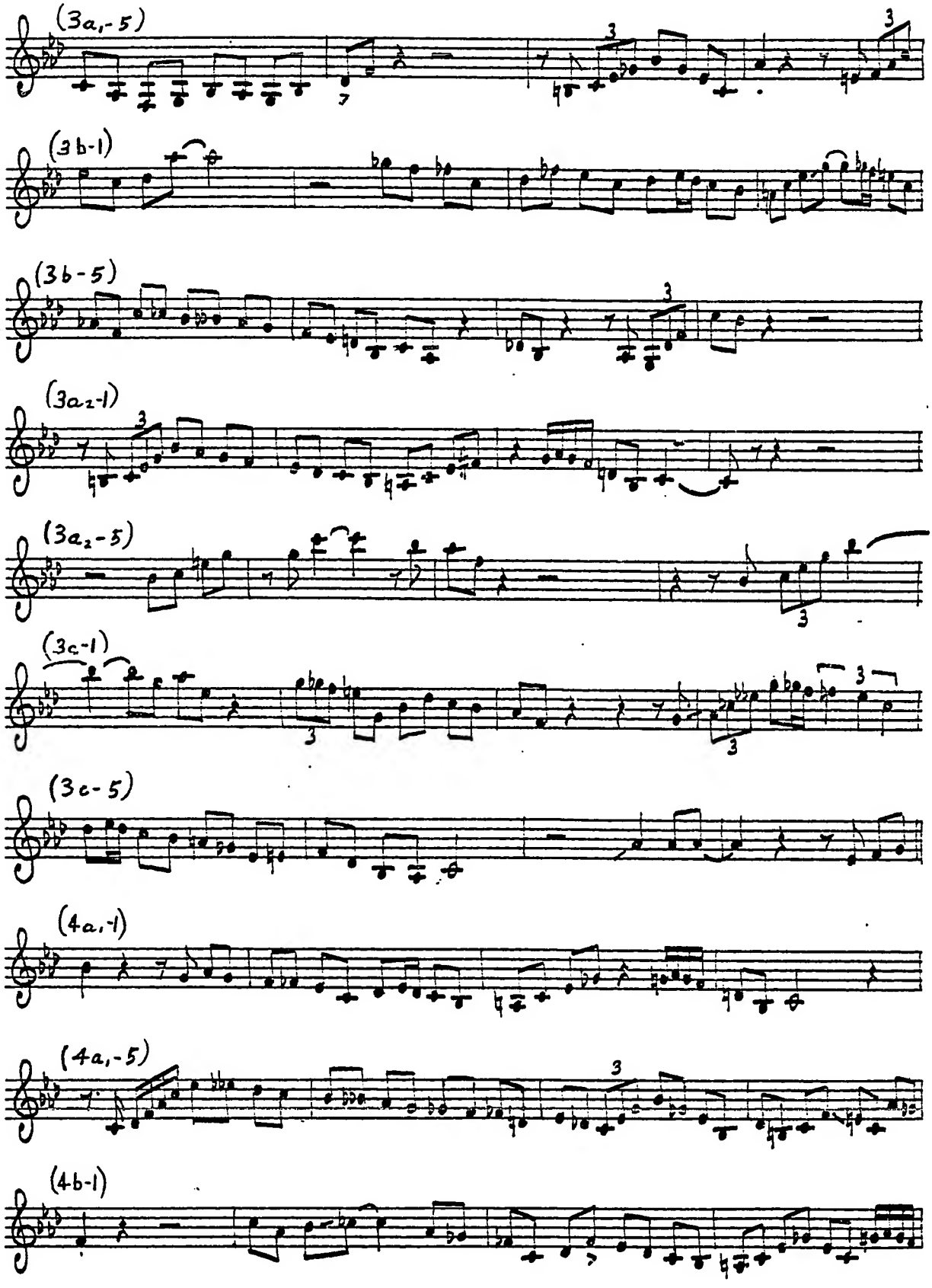

(D3a1-5)
(D3b-1)
SQUEAK
(D3b-5)
(D3a2-1)
(D3a2-5)
(D3c-1)
(D3c-5)

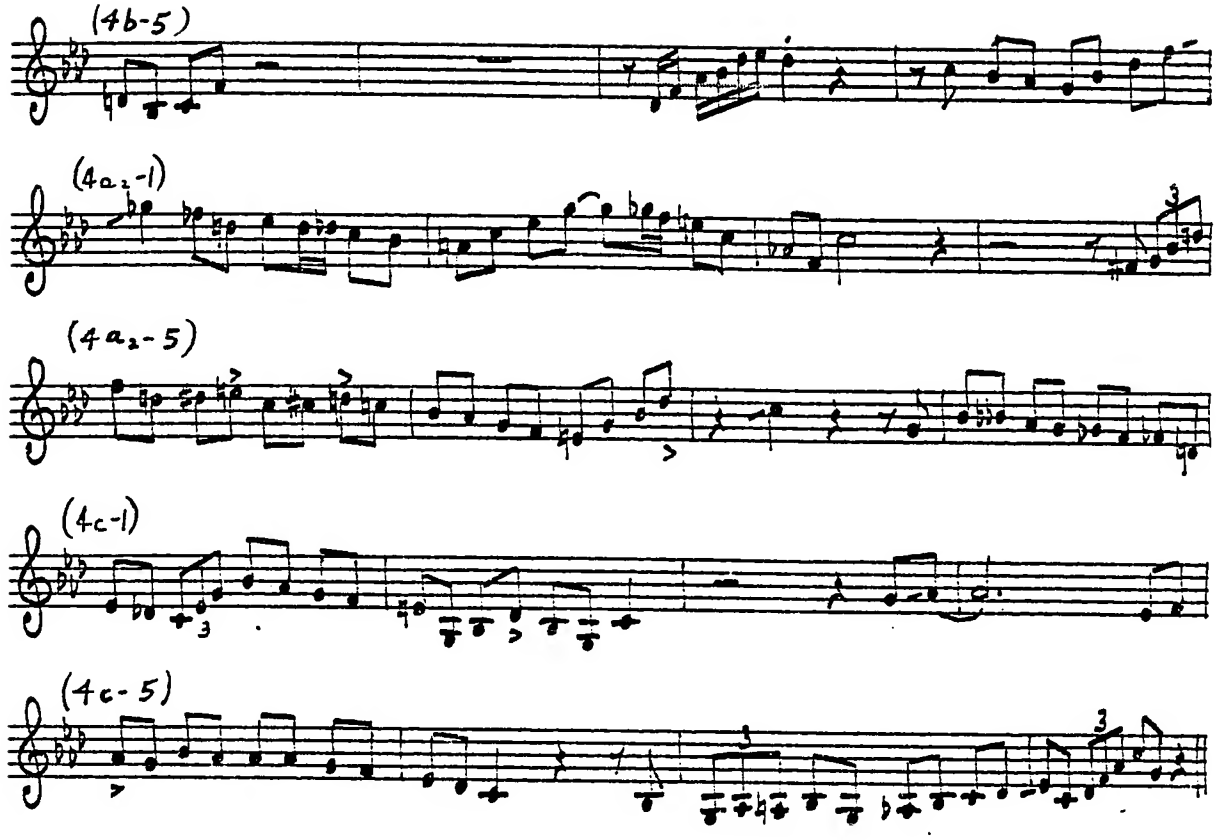
DONNA LEE

11/8/47; SPOTLITE 108, SOUNDS 1206

♩ = CA. 270

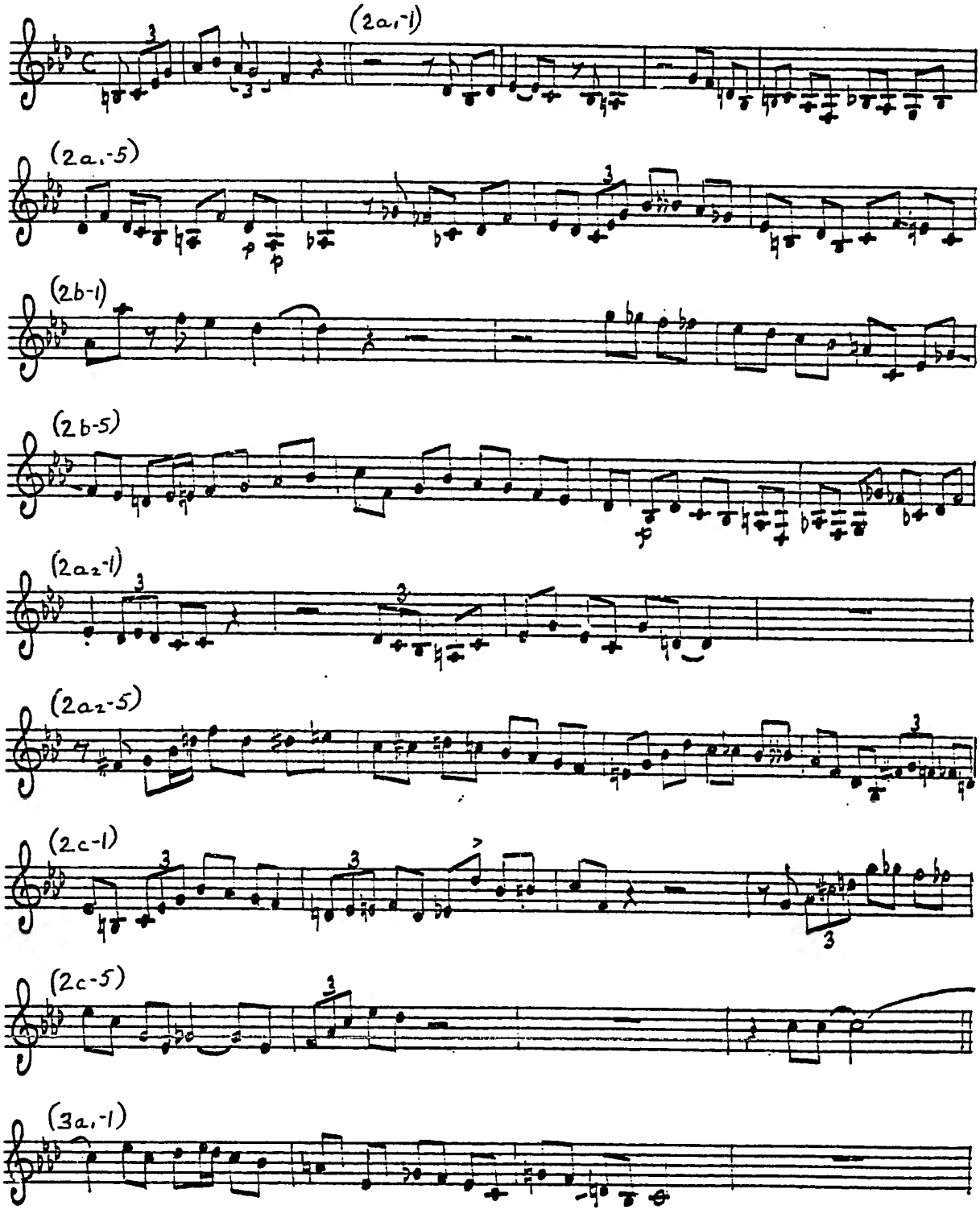


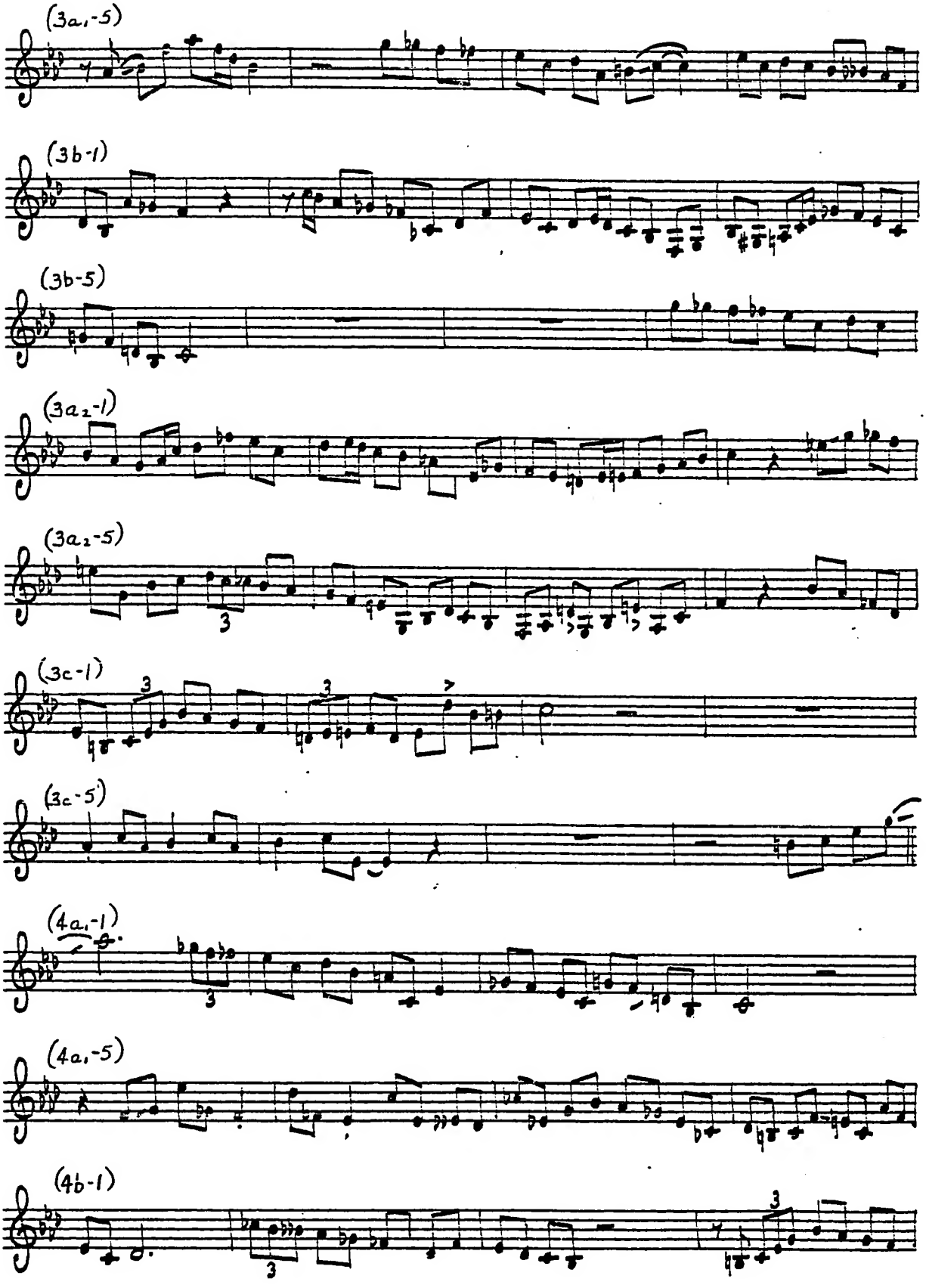

(3a1-5)
(3b-1)
(3b-5)
(3a2-1)
(3a2-5)
(3c-1)
(3c-5)
(4a1-1)
(4a1-5)
(4b-1)

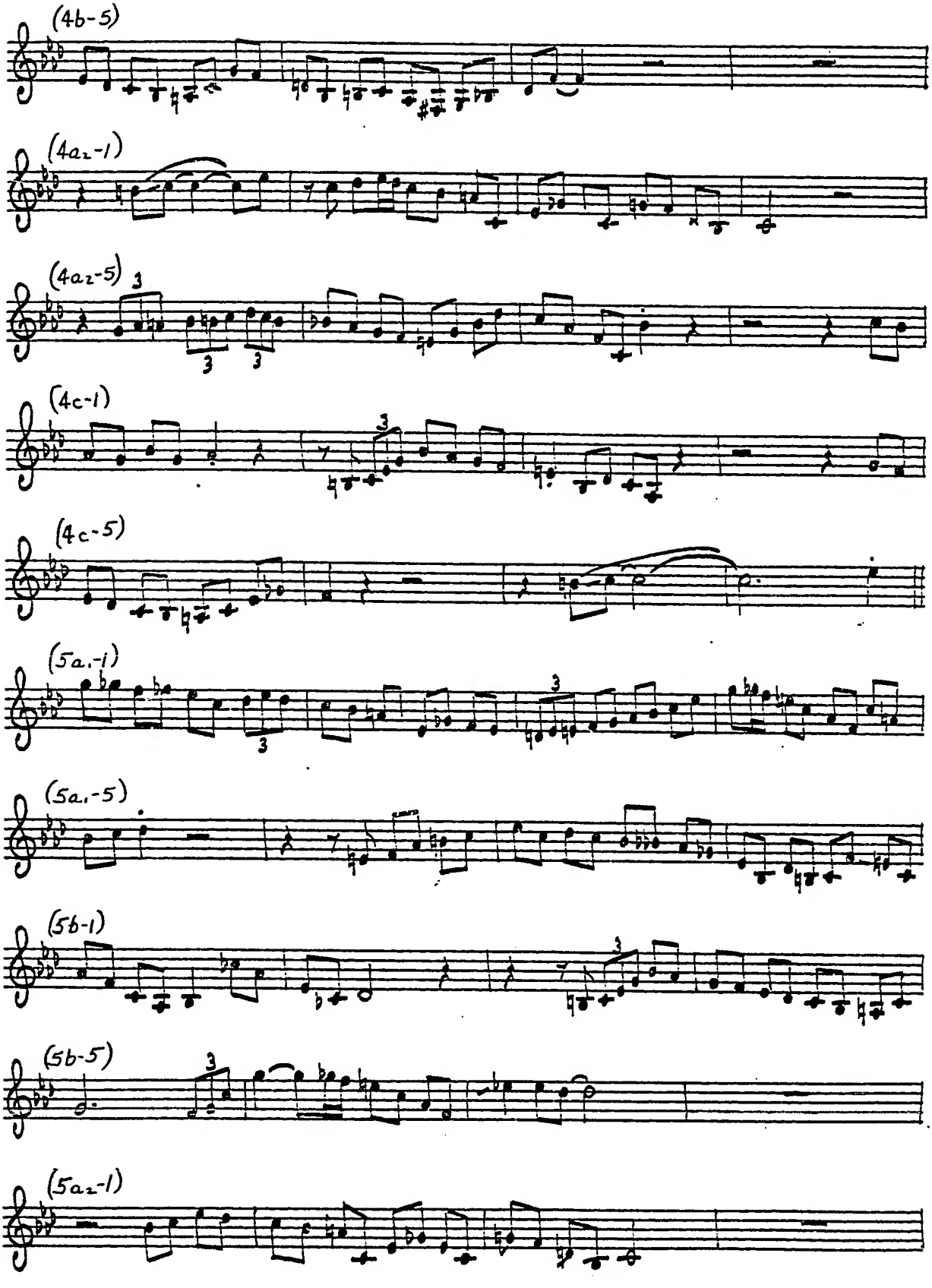

(4b-5)
(4a2-1)
(4a2-5)
(4c-1)
(4c-5)

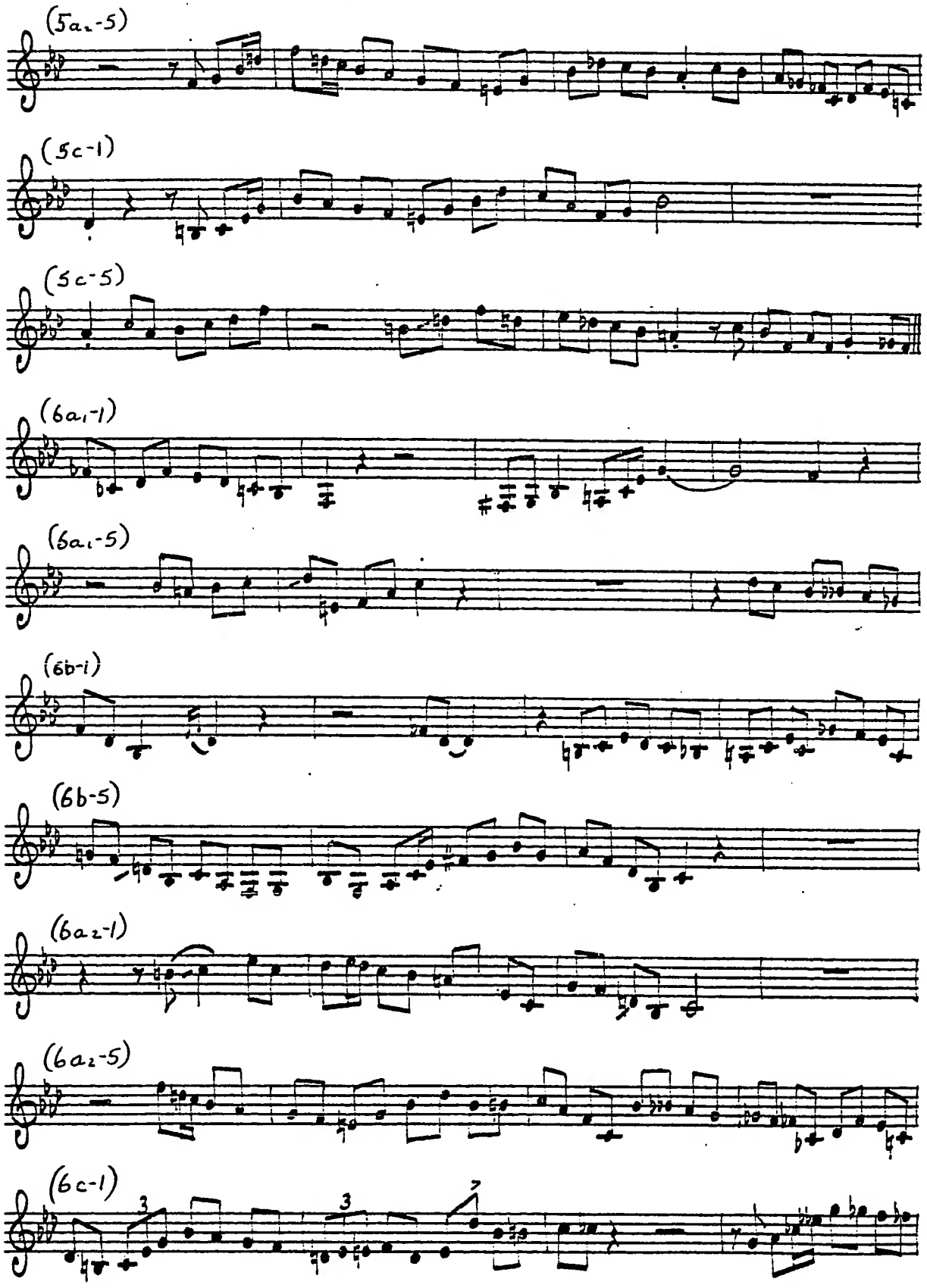
INDIANA - DONNA LEE 6/16/52; TAPE

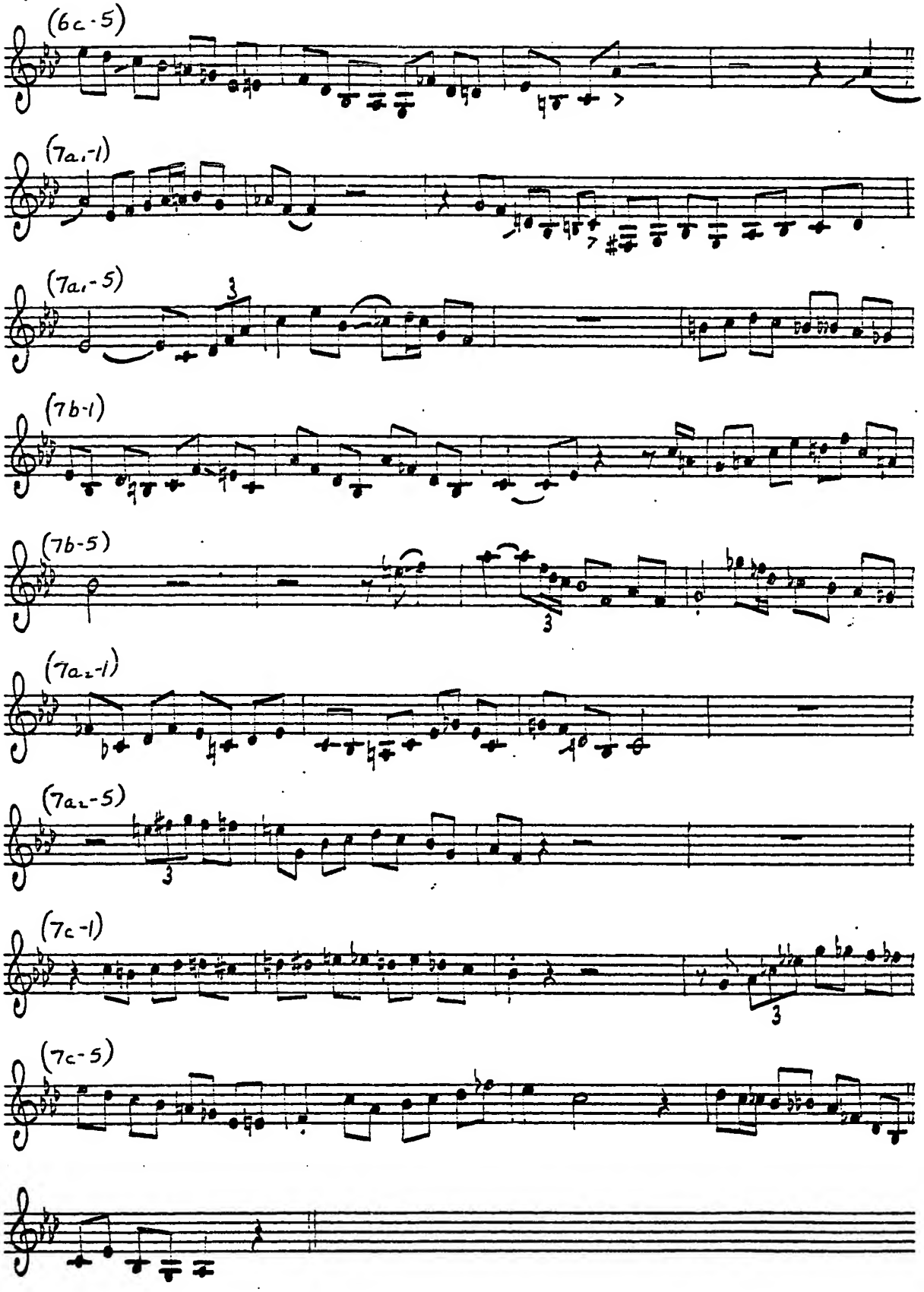
♩ = CA. 275

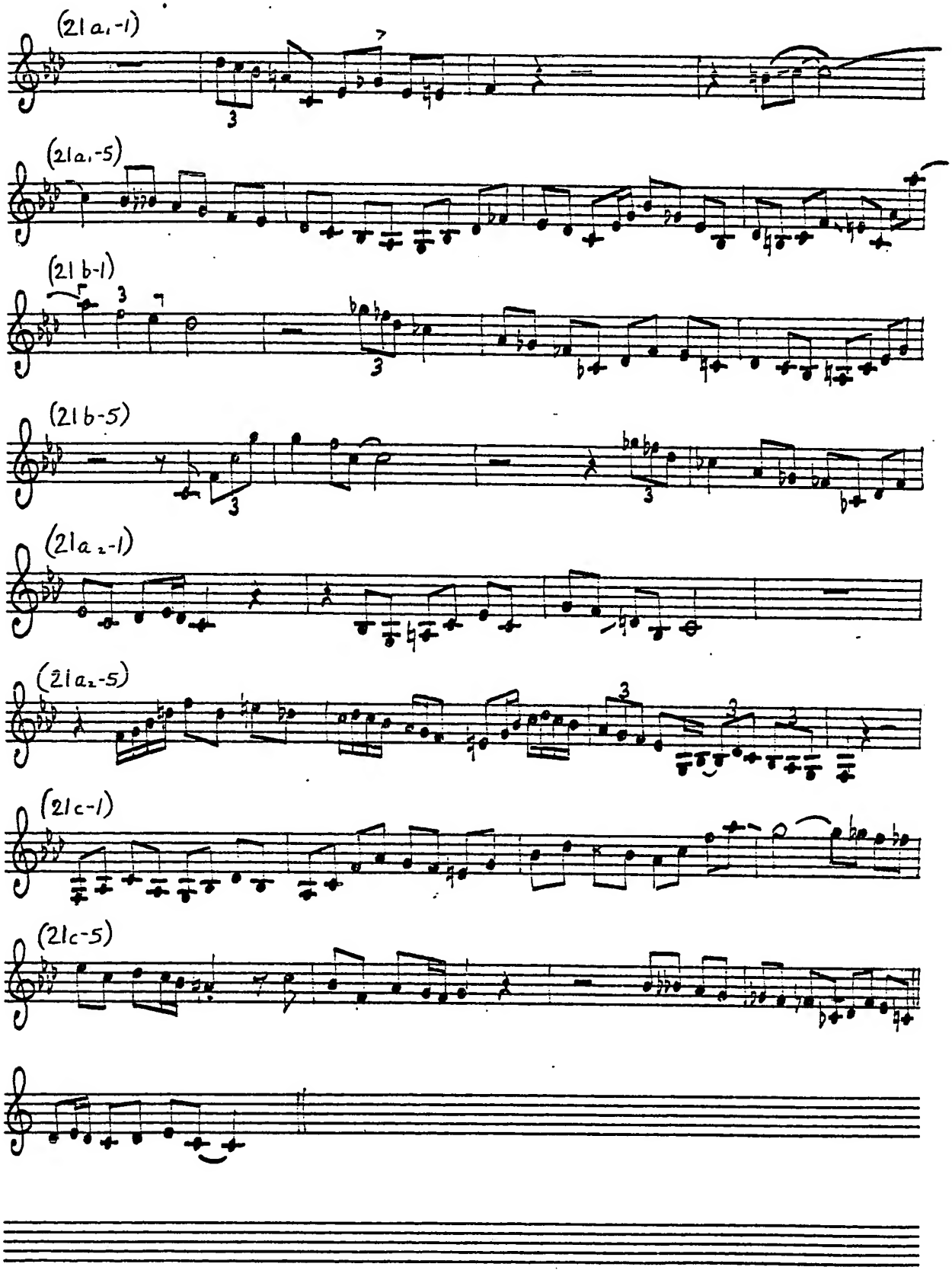



(3a1-5)
(3b-1)
(3b-5)
(3a2-1)
(3a2-5)
(3c-1)
(3c-5)
(4a1-1)
(4a1-5)
(4b-1)


(4b-5)
(4a2-1)
(4a2-5)
(4c-1)
(4c-5)
(5a1-1)
(5a1-5)
(5b-1)
(5b-5)
(5a2-1)


(5a2-5)
(5c-1)
(5c-5)
(6a1-1)
(6a1-5)
(6b-1)
(6b-5)
(6a2-1)
(6a2-5)
(6c-1)

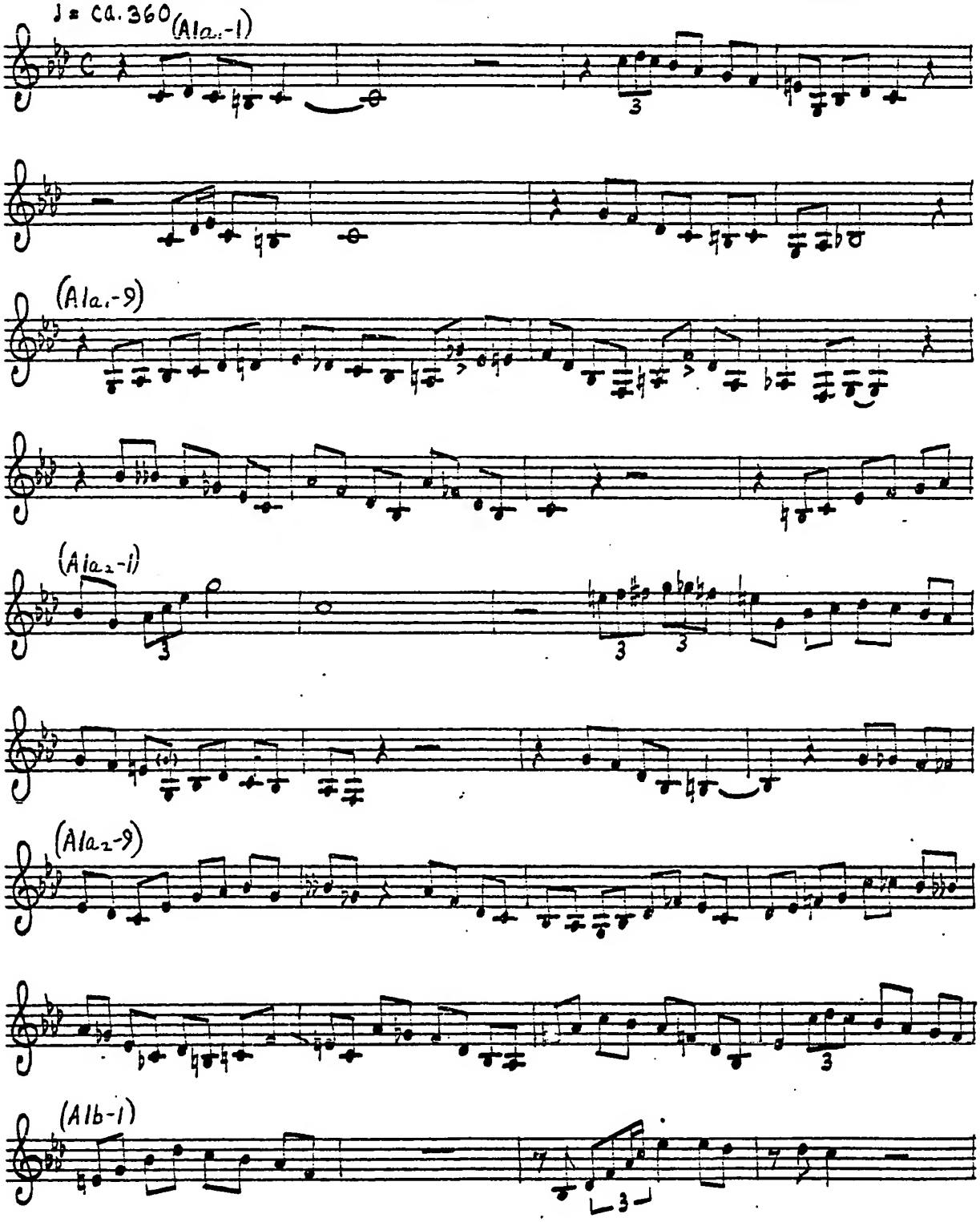

(6c-5)
(7a1-1)
(7a1-5)
(7b-1)
(7b-5)
(7a2-1)
(7a2-5)
(7c-1)
(7c-5)

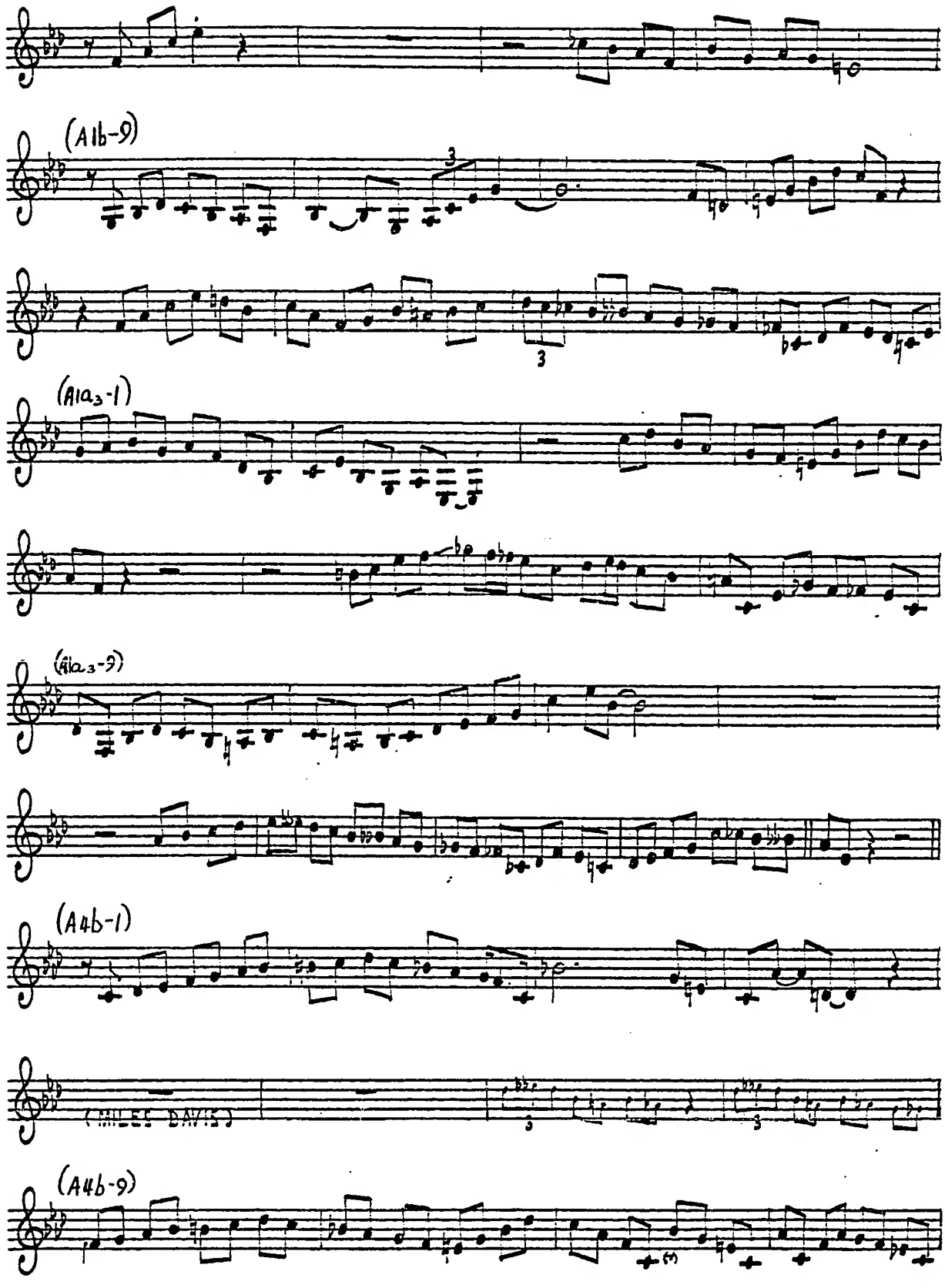

(21a1-1)
(21a1-5)
(21b-1)
(21b-5)
(21a2-1)
(21a2-5)
(21c-1)
(21c-5)

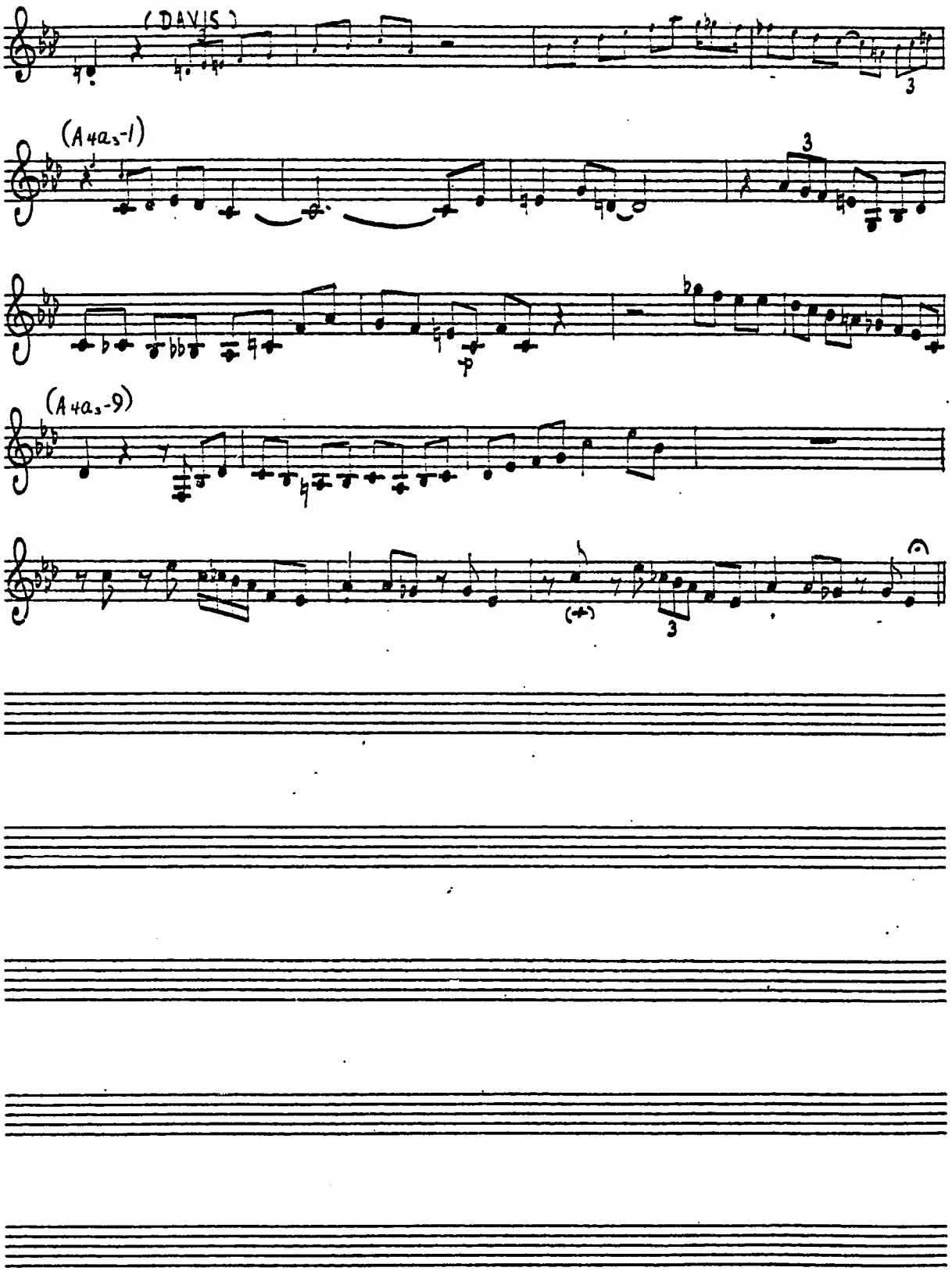
BIRD GETS THE WORM

4/24/48; SAVOY MG 12000, OTHERS

TAKE 1




(A1b-9)
(A1a3-1)
(A1a3-9)
(A4b-1)
(MILES DAVIS)
(A4b-9)

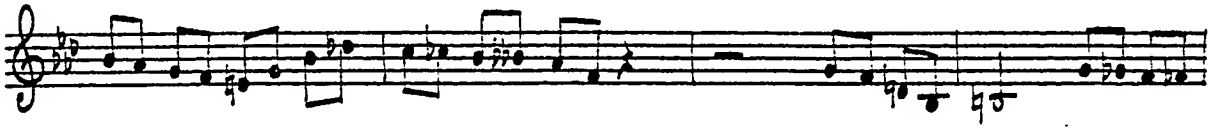

(DAVIS)
(A4a3-1)
(A4a3-9)

BIRD GETS THE WORM 4/24/48; SAVOY 952; MG 12014; OTHERS

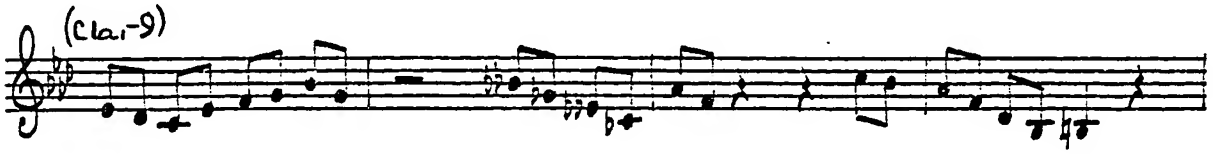
♩ = CA. 370

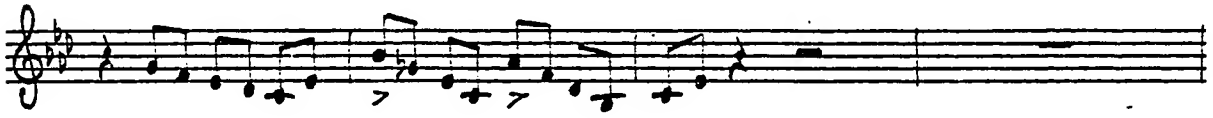
TAKE 3

(Cla.-1)

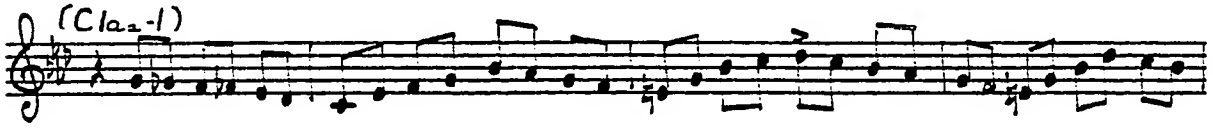


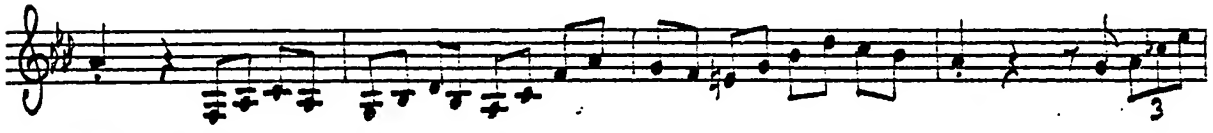
(Cla.-9)



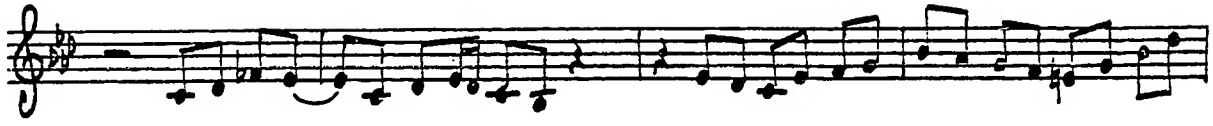


(Cla$_2$-1)

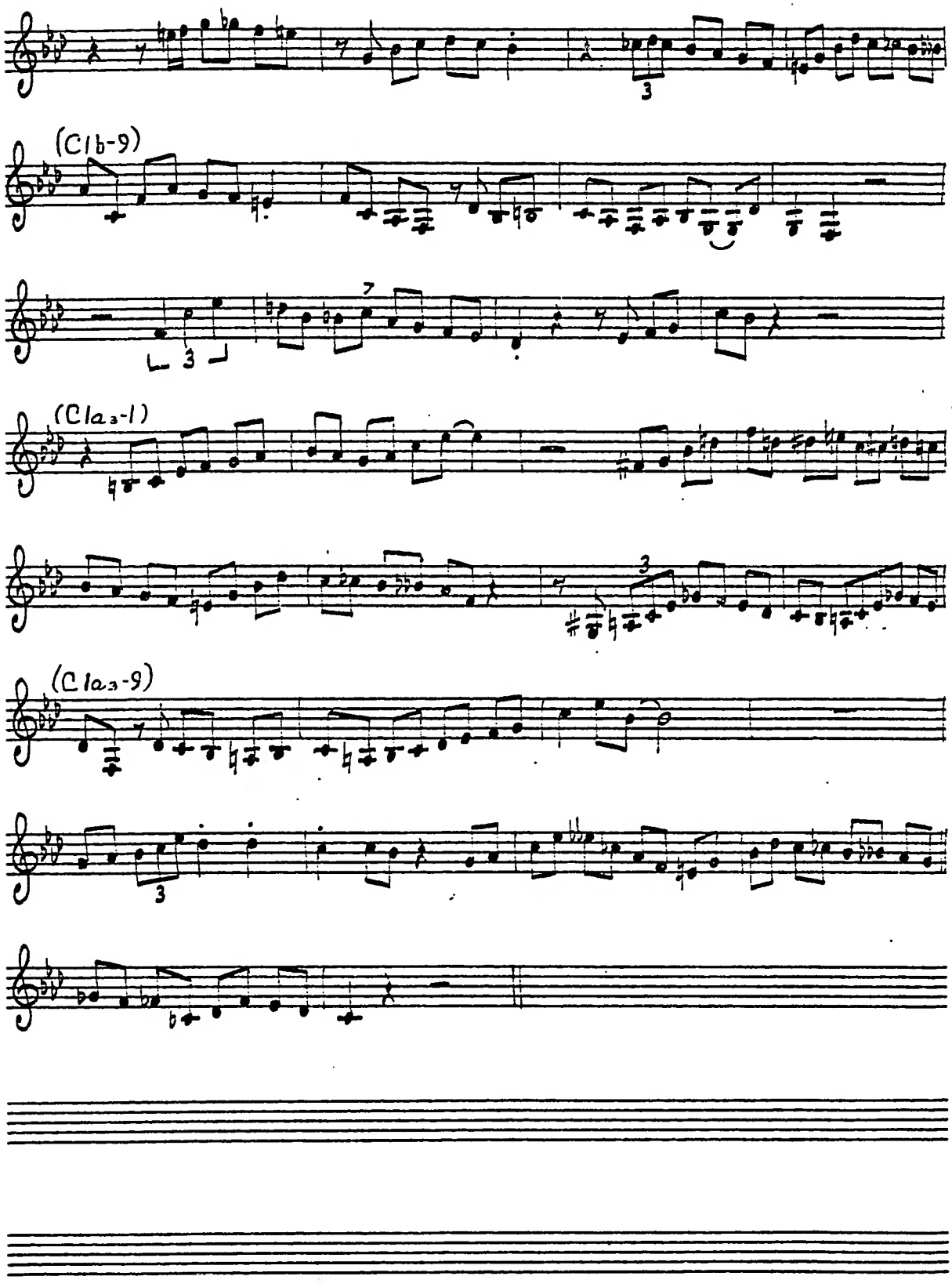




(Cla$_2$-9)



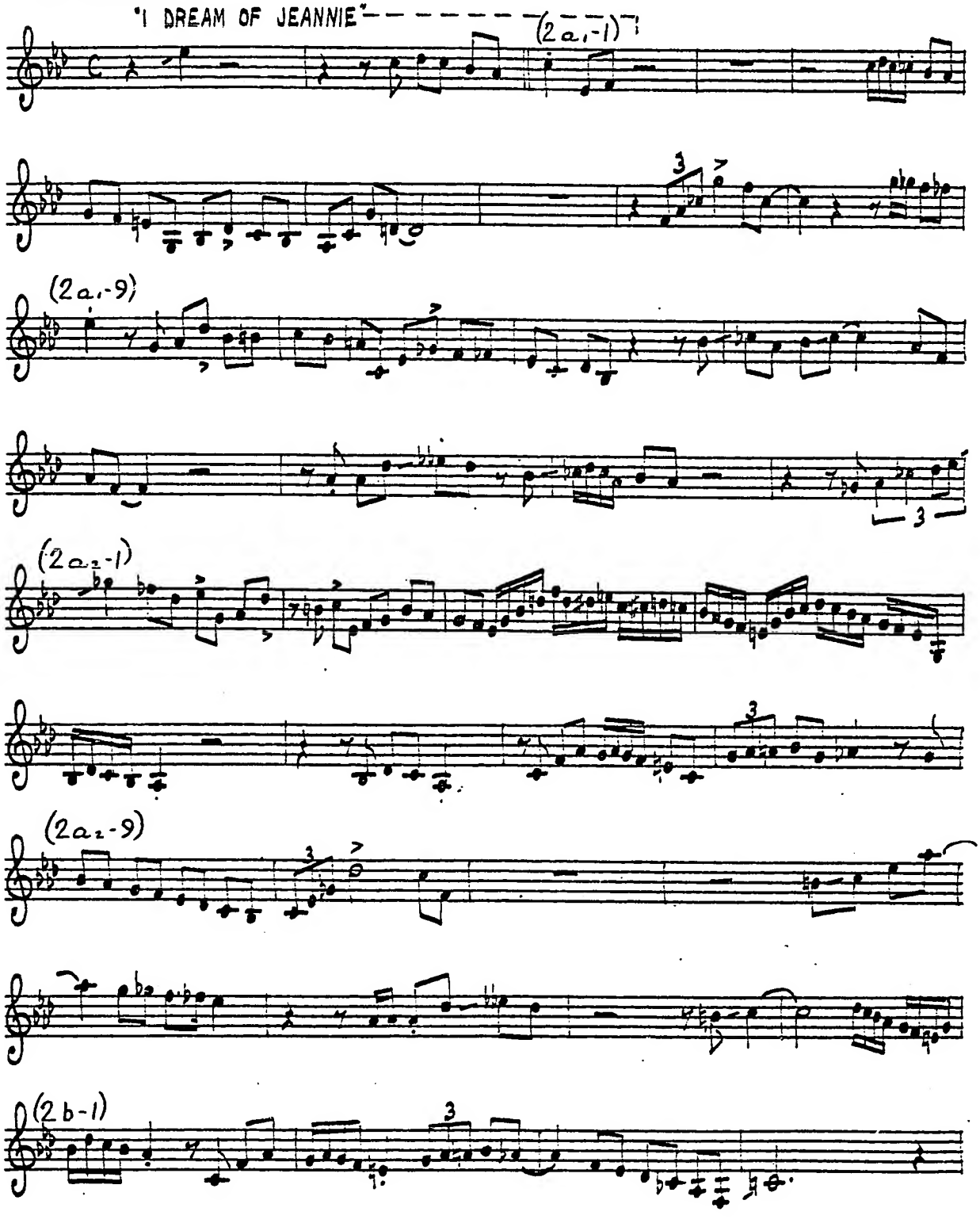
(Clb-1)

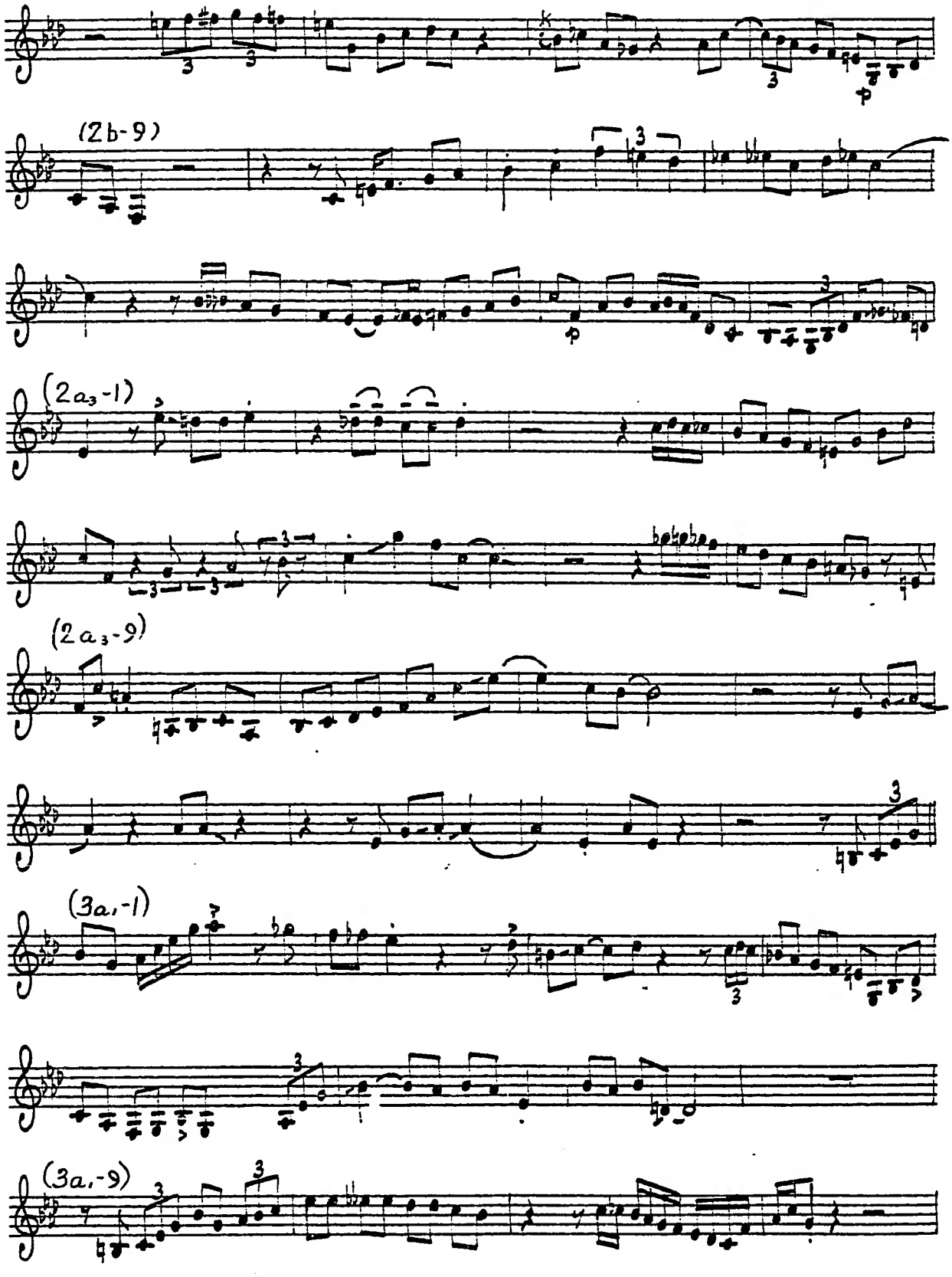

(C1b-9)
(C1a3-1)
(C1a3-9)

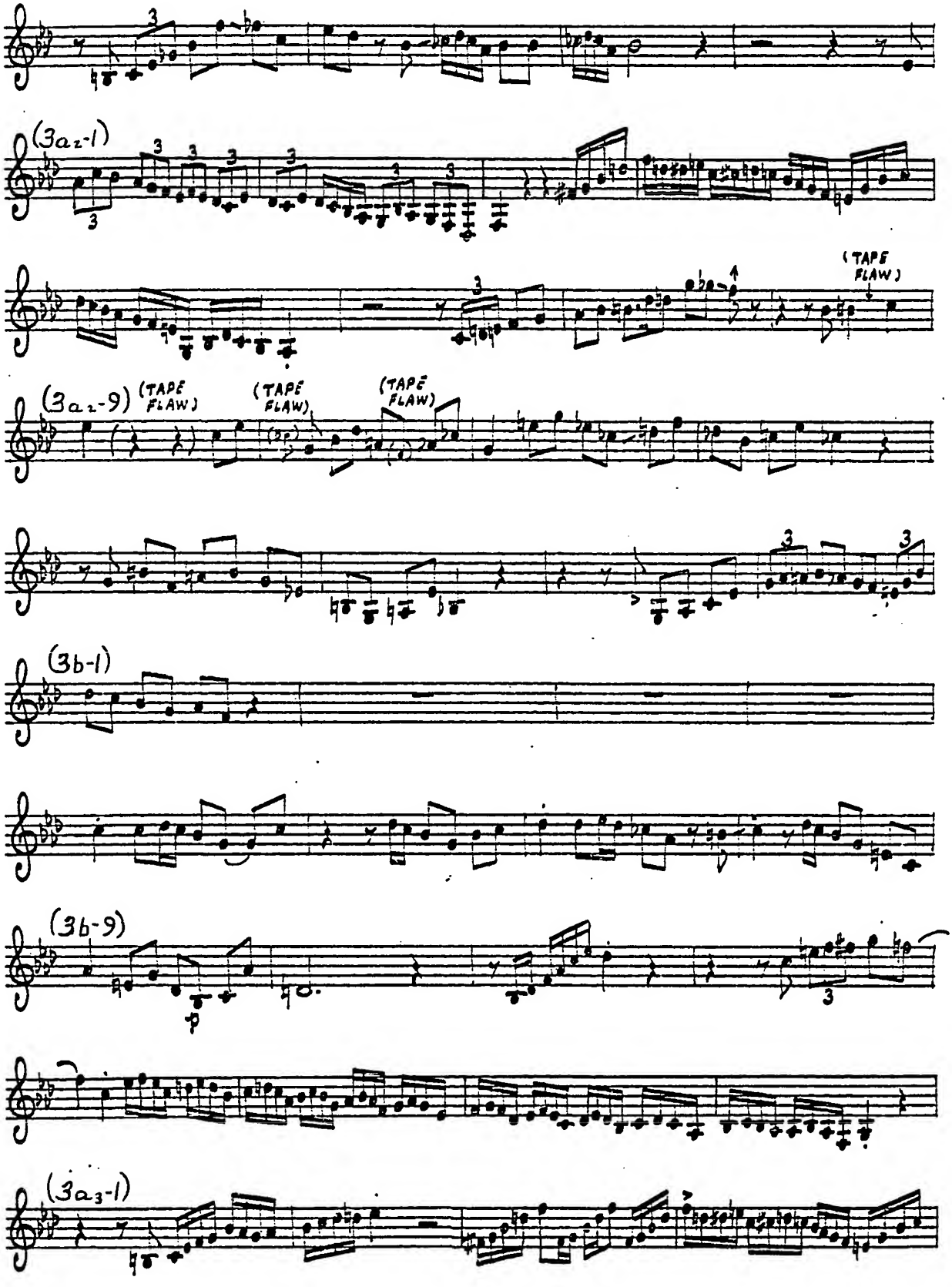
LOVER COME BACK TO ME ca. 5-7/50C; TAPE

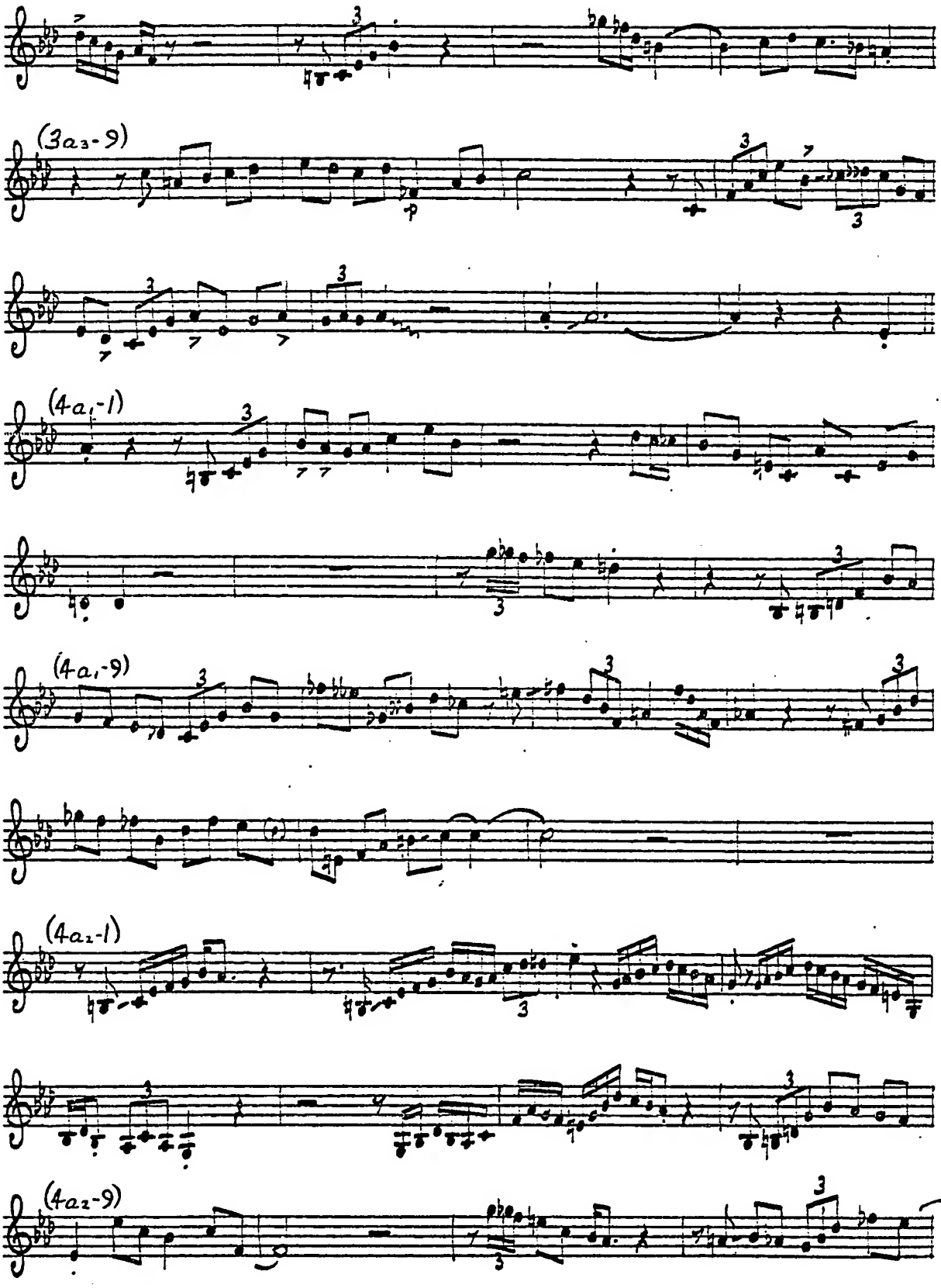
♩ = ca. 200

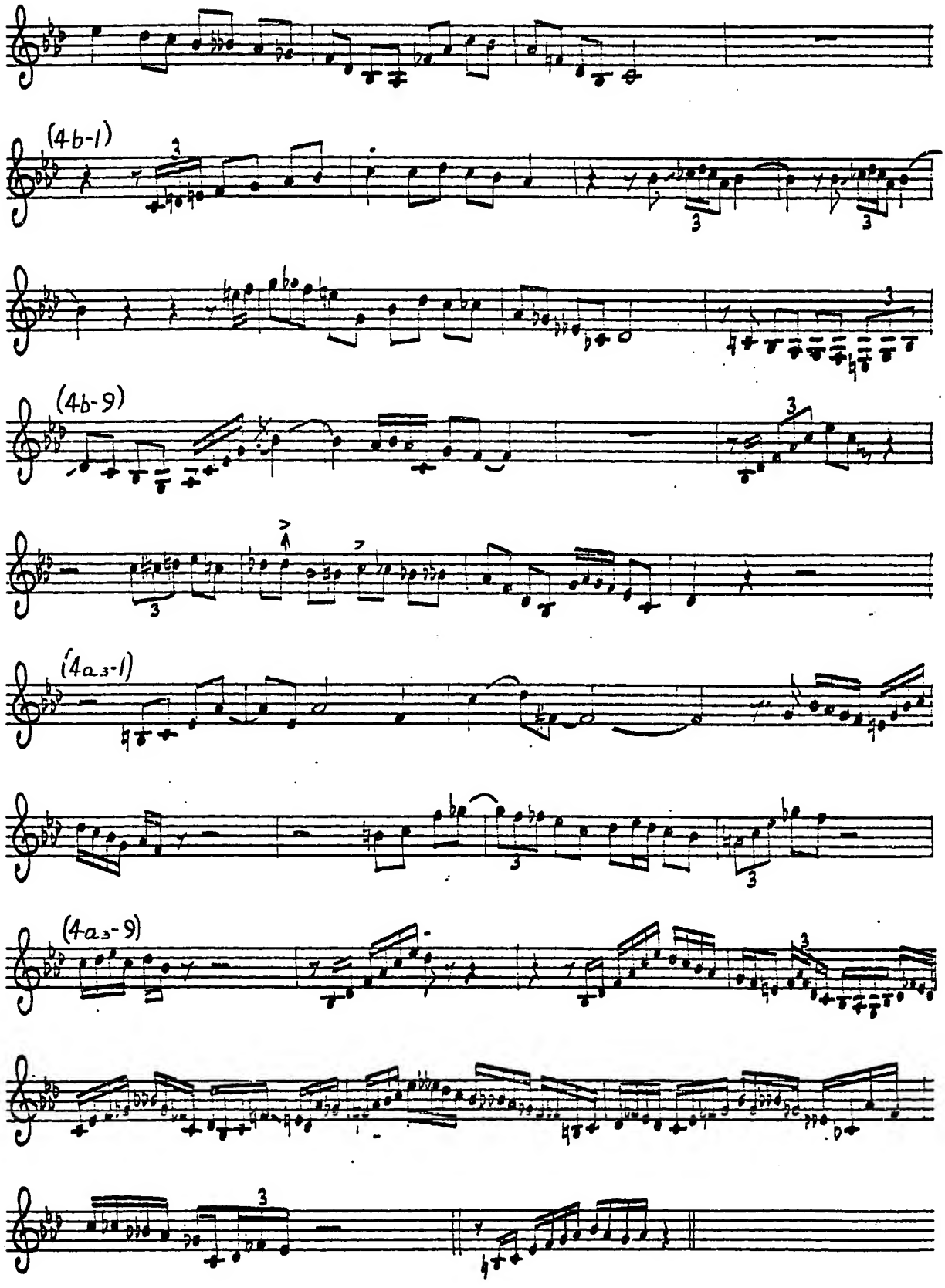
"I DREAM OF JEANNIE"




(2b-9)
(2a3-1)
(2a3-9)
(3a1-1)
(3a1-9)


(3a2-1)
(TAPE FLAW)
(3a2-9)
(TAPE FLAW)
(TAPE FLAW)
(TAPE FLAW)
(3b-1)
(3b-9)
(3a3-1)

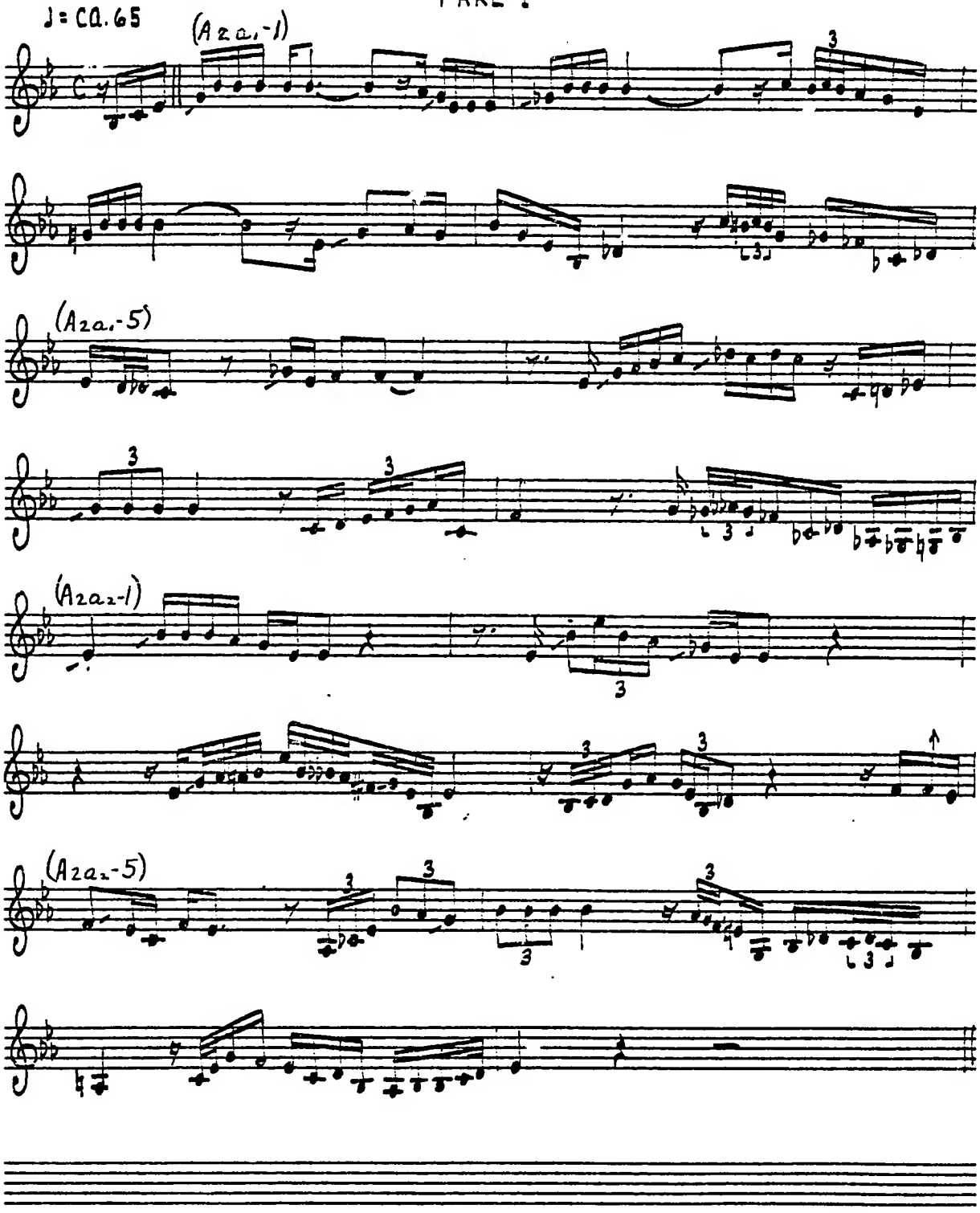

(3a3-9)
(4a1-1)
(4a1-9)
(4a2-1)
(4a2-9)


(4b-1)
(4b-9)
(4a3-1)
(4a3-9)

DARK SHADOWS 2/19/47; DIAL LP 202.

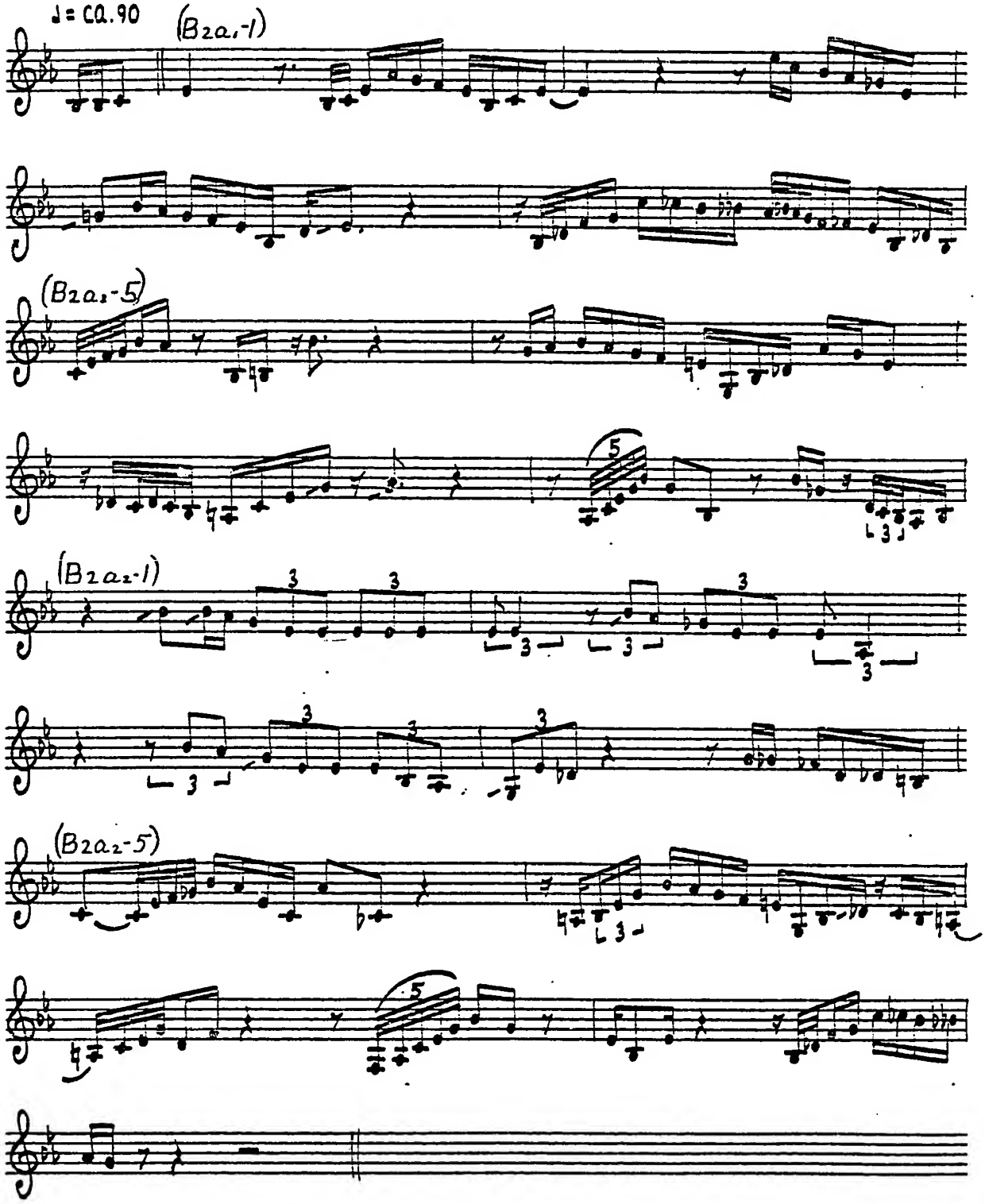
OTHERS

TAKE 1



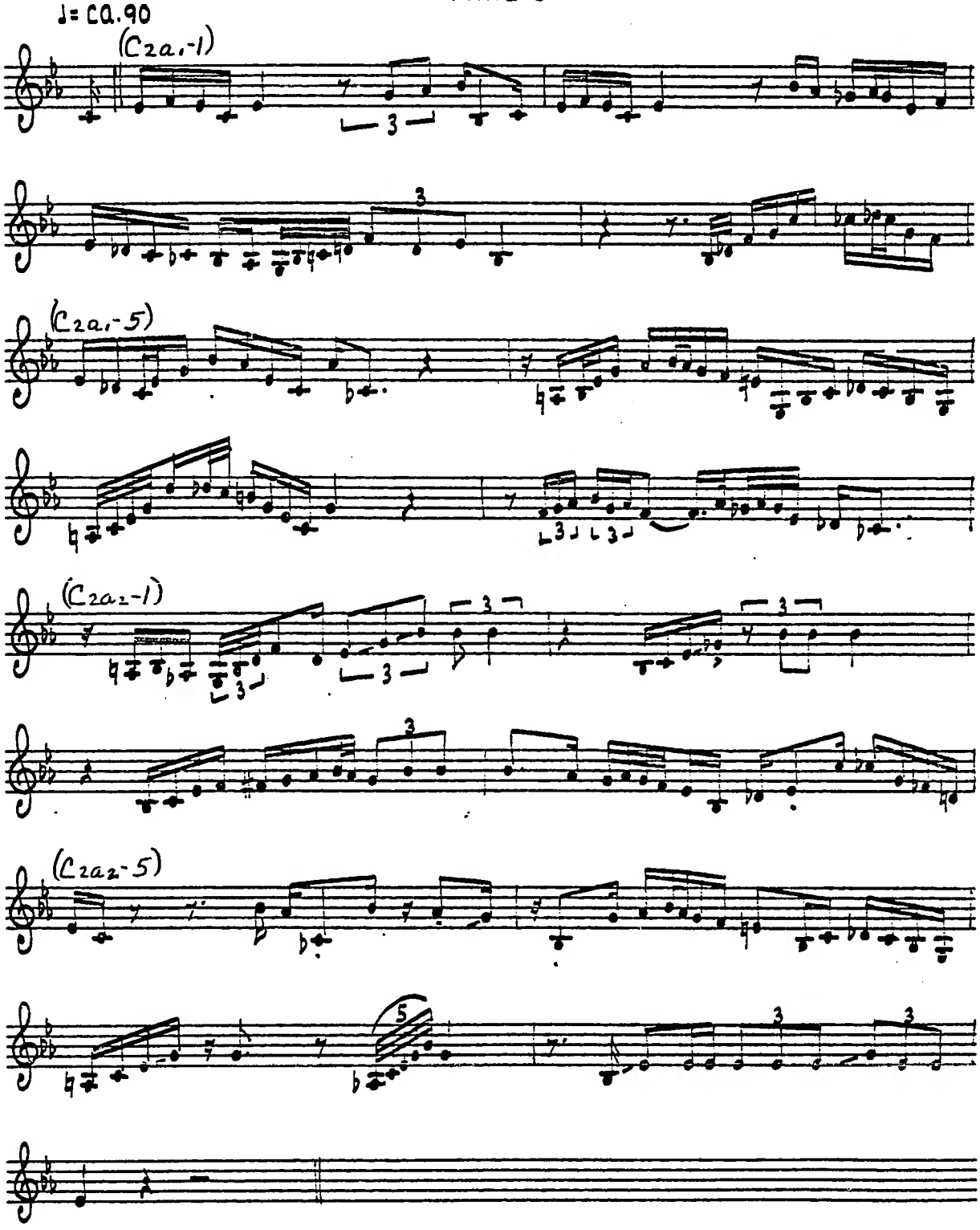
DARK SHADOWS 2/19/47; DIAL LP 901, SPOTLITE 102

TAKE 2



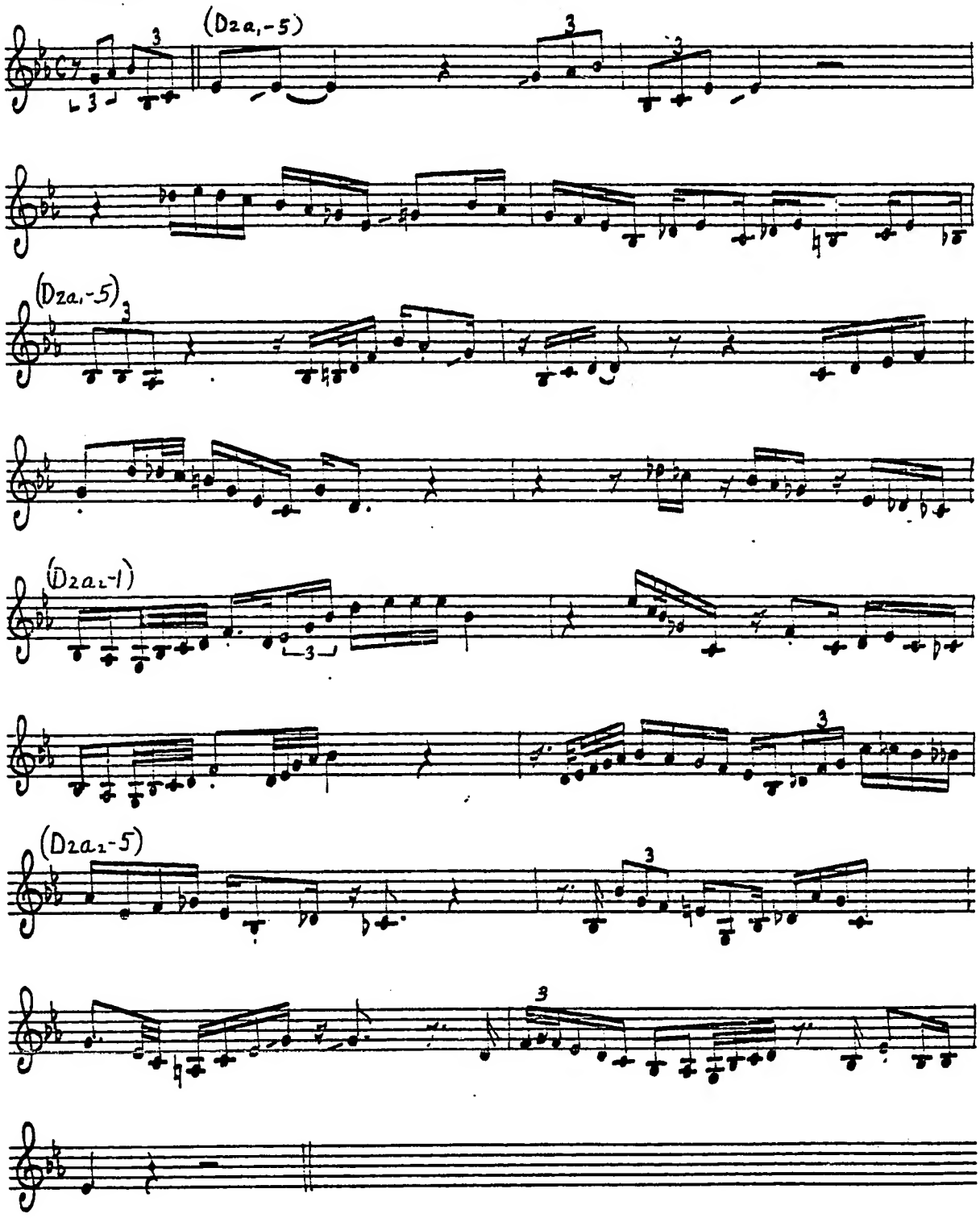
DARK SHADOWS 2/19/47; DIAL 1014, SPOTLITE 102

TAKE 3



DARK SHADOWS 2/17/47; SPOTLITE 102.105

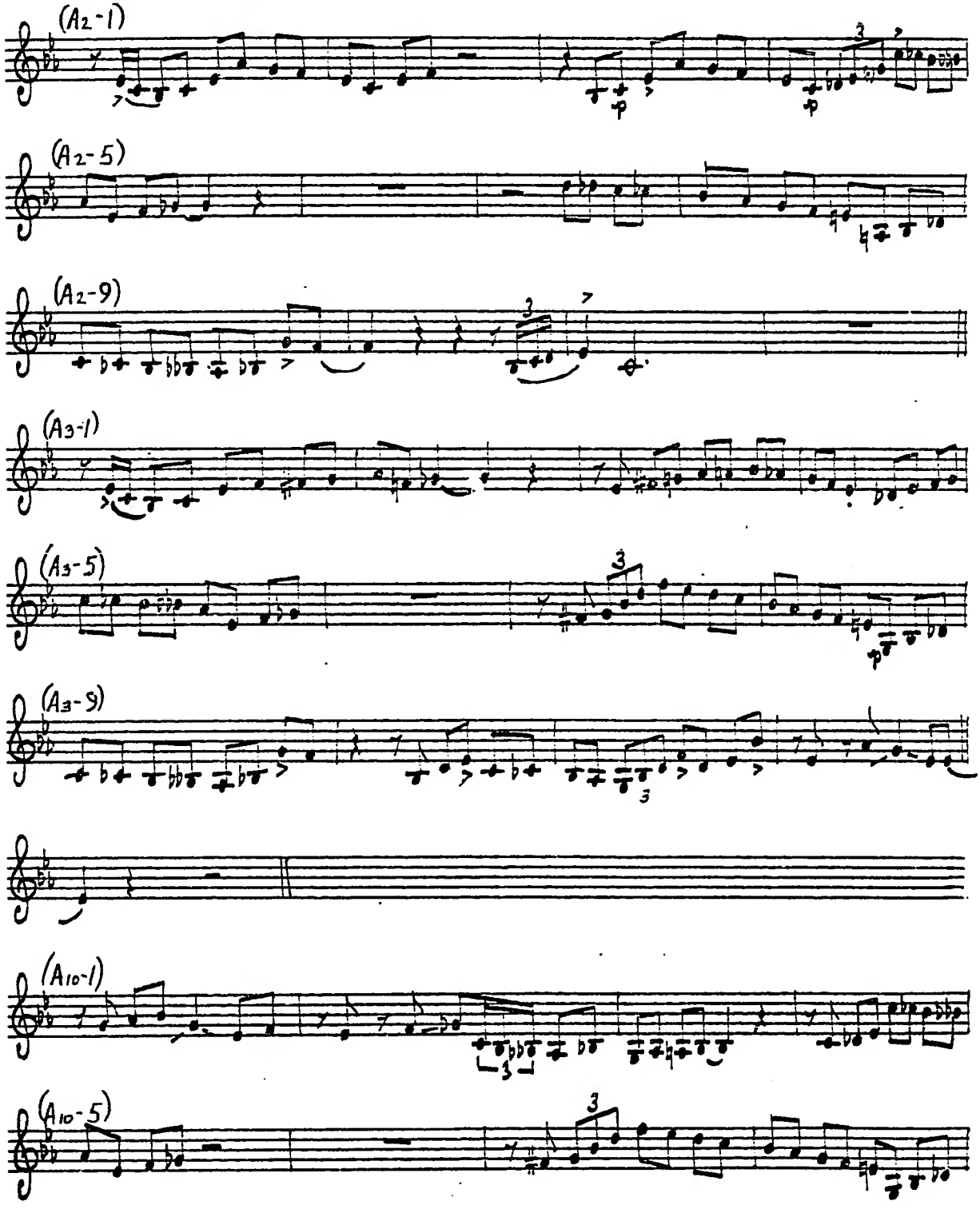
♩= CA. 100 TAKE 4

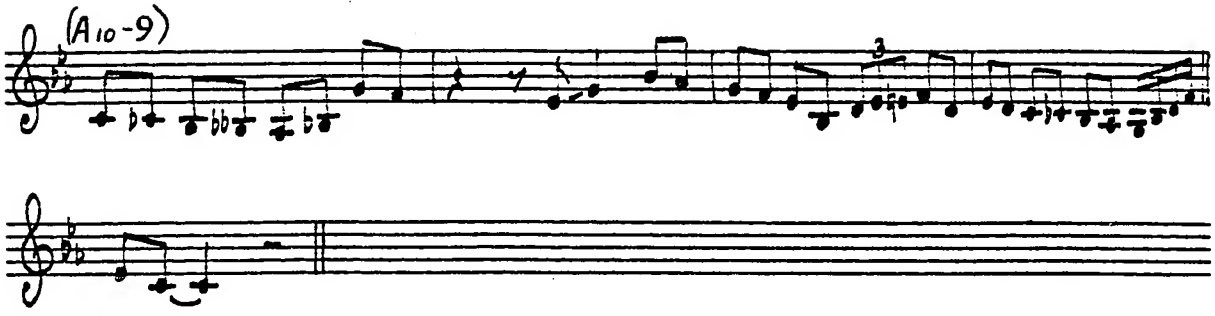


CARVIN' THE BIRD 2/26/47; DIAL LP 901, OTHERS

TAKE 1

♩ = CA. 210



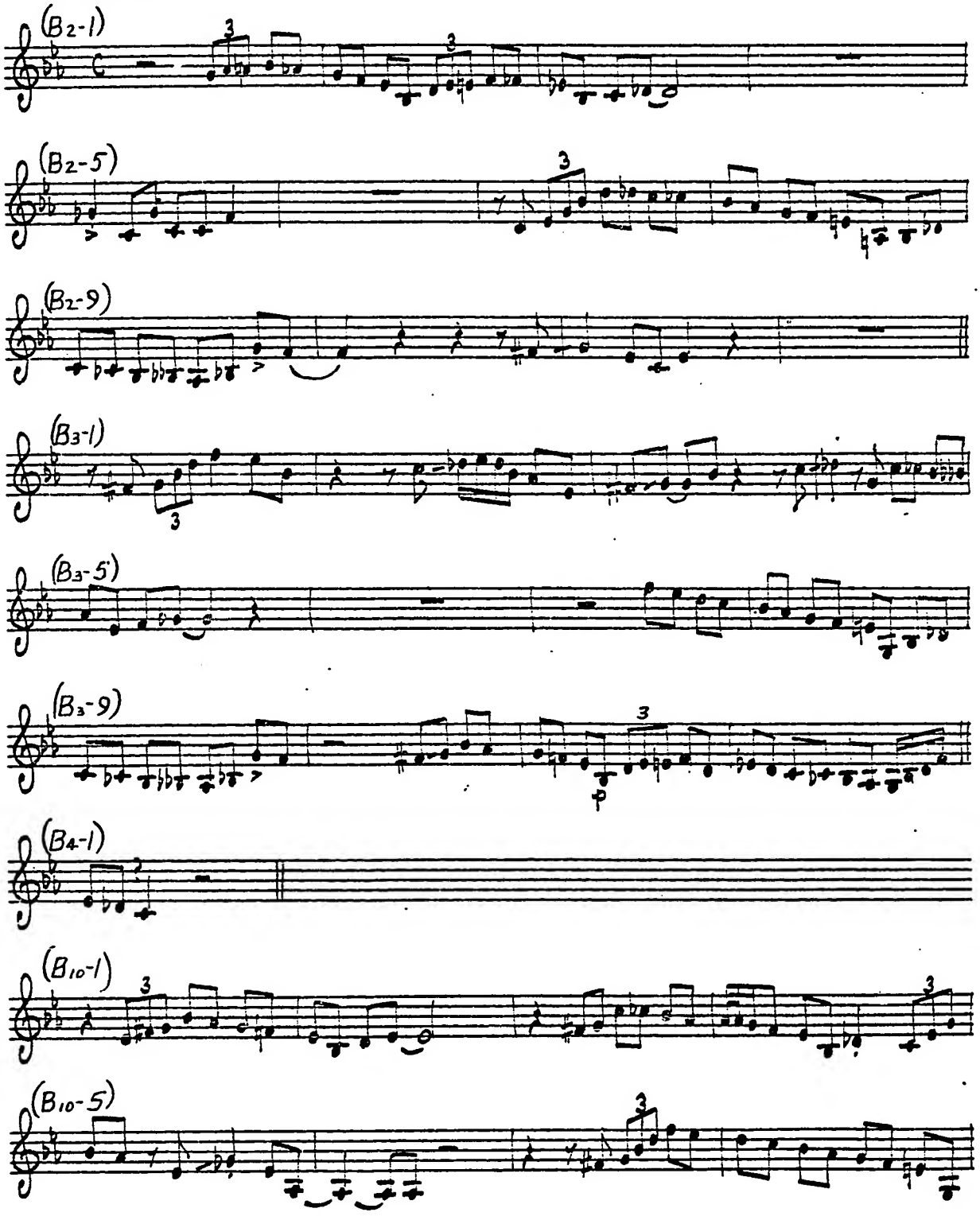

(A10-9)
3

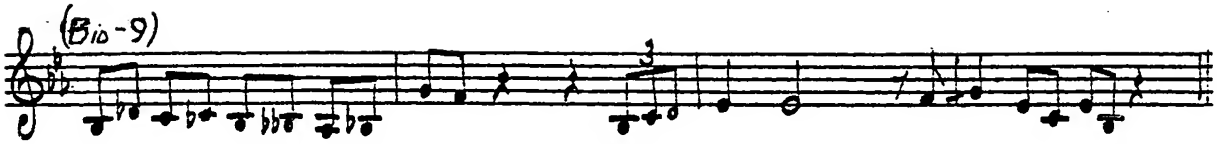
CARVIN' THE BIRD 2/26/47; DIAL 1013.

OTHERS

♩= ca. 210

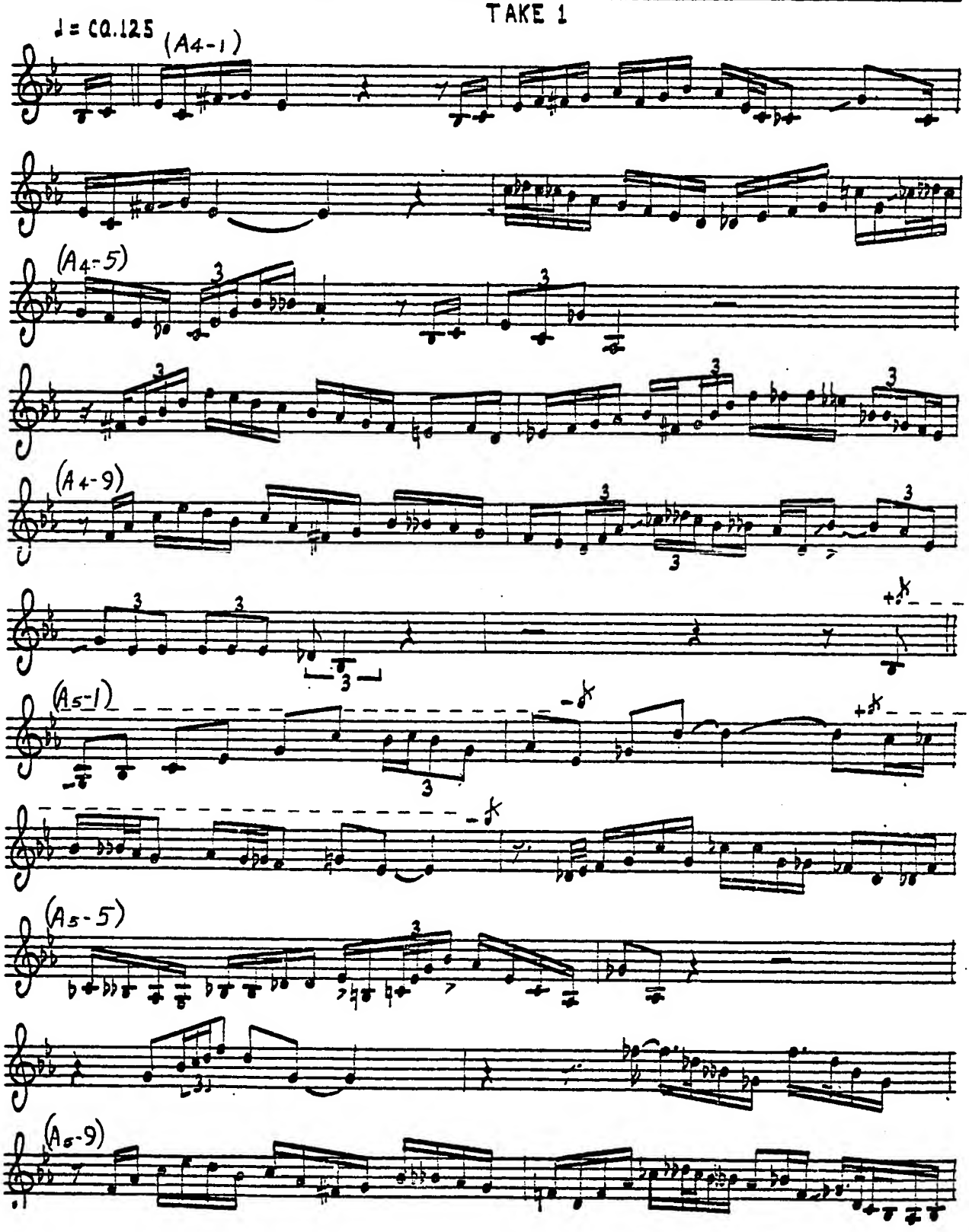
TAKE 2

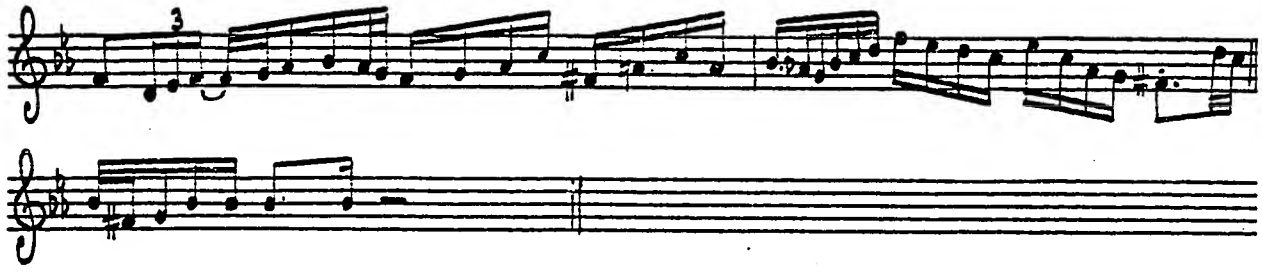



(B♭0-9)

BLUEBIRD 4/24/48; SAVOY 12000, OTHERS

TAKE 1

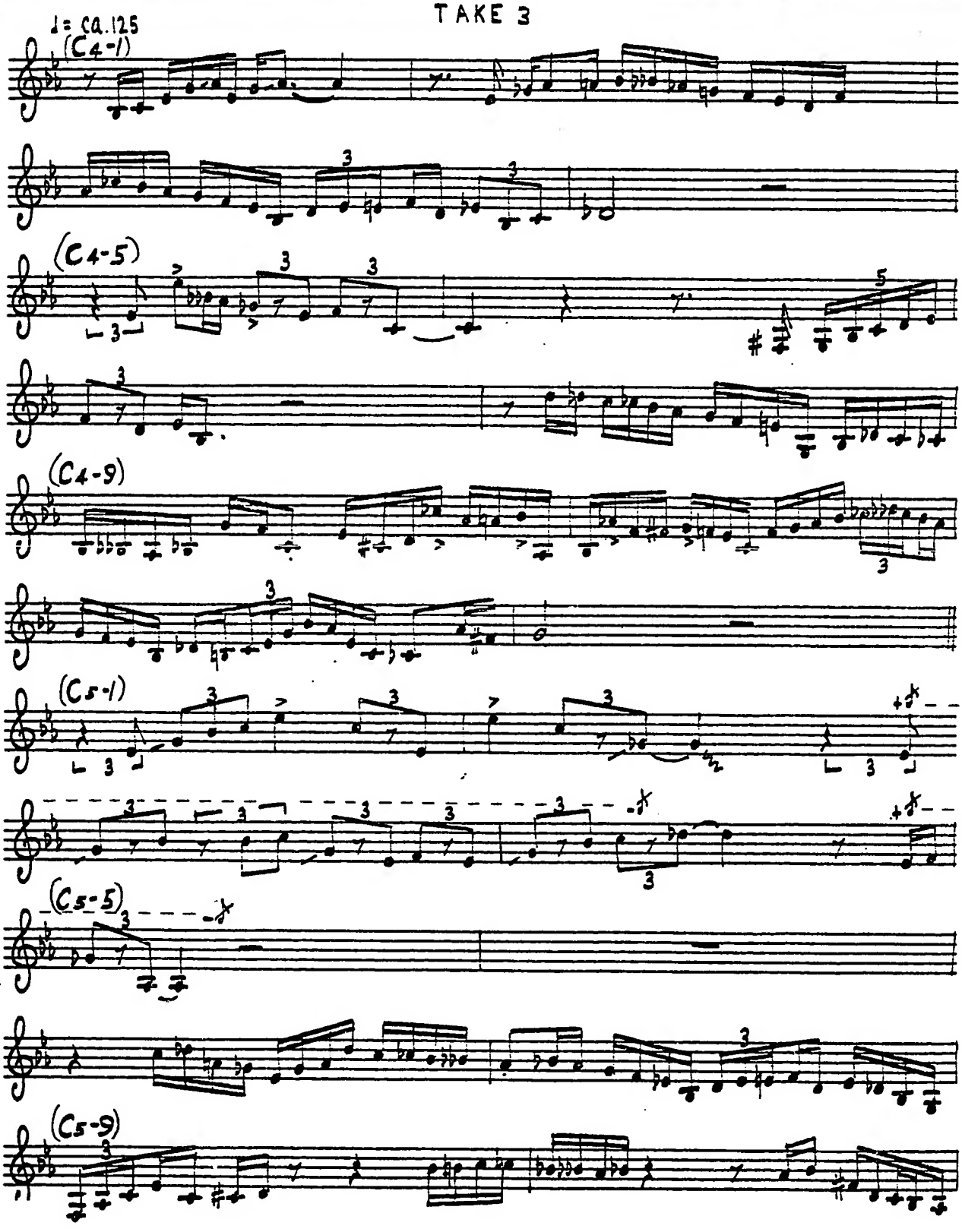


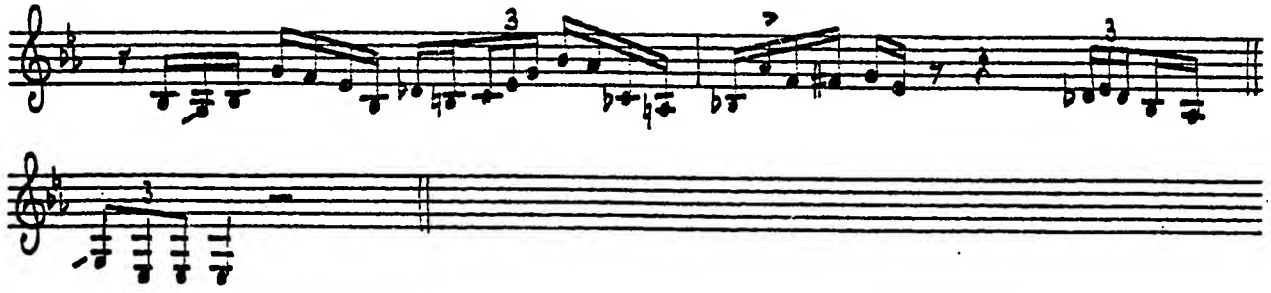


BLUE BIRD

4/24/48; SAVOY 961, MG 12014, OTHERS

TAKE 3

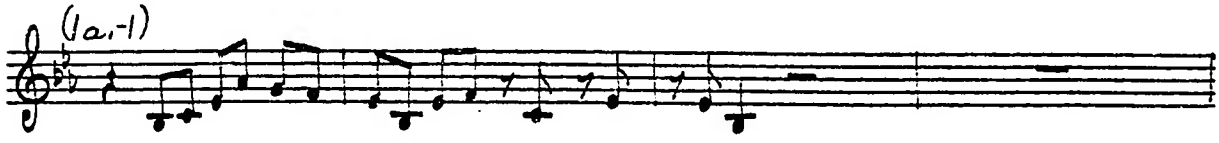




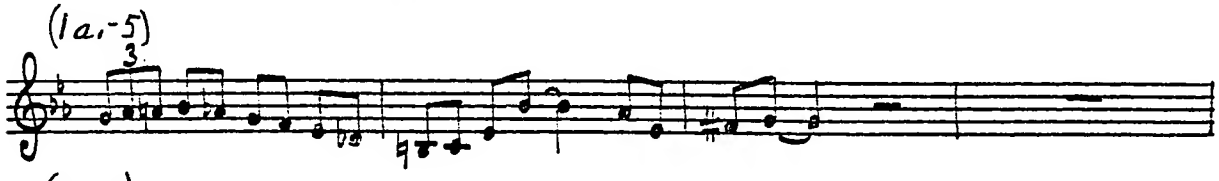
HOME COOKING III 2/47A; LP905, OTHERS

♩ = ca. 215

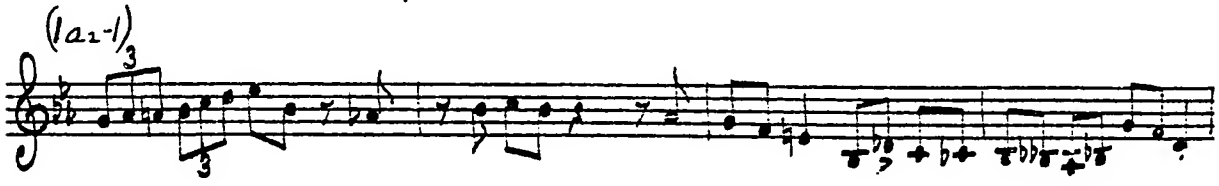
(1a,-1)



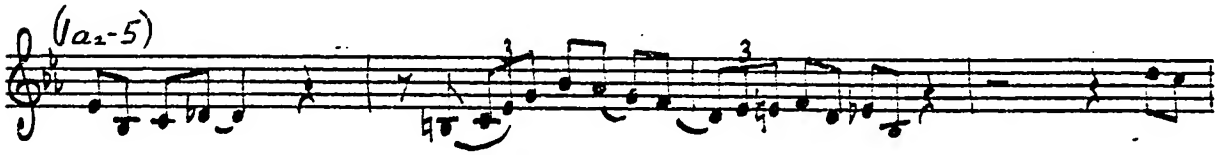
(1a,-5)



(1a₂-1)

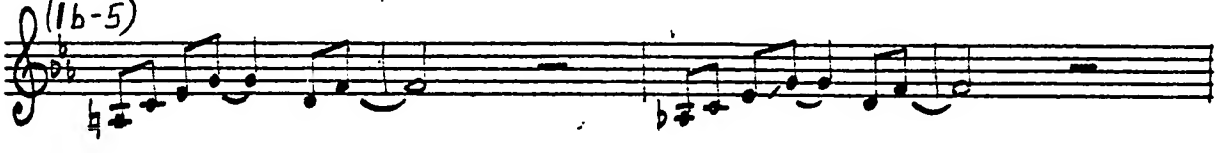


(1a₂-5)

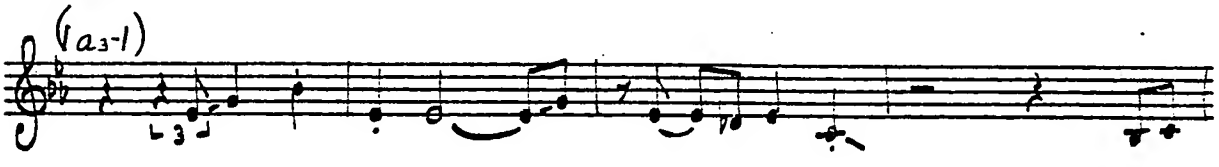


(1b-1)

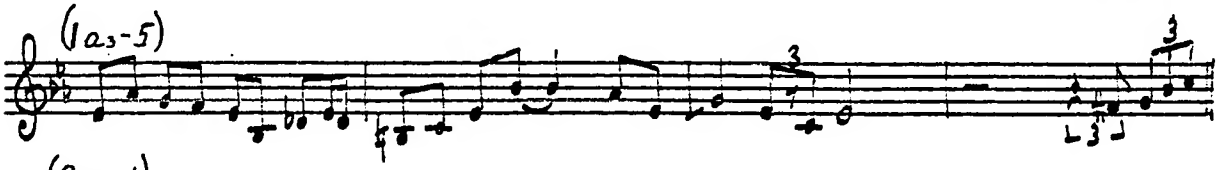
(1b-5)



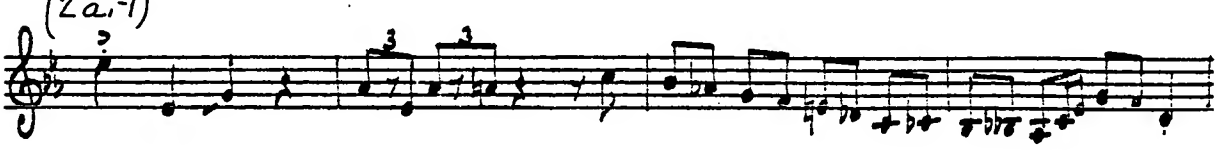
(1a₃-1)

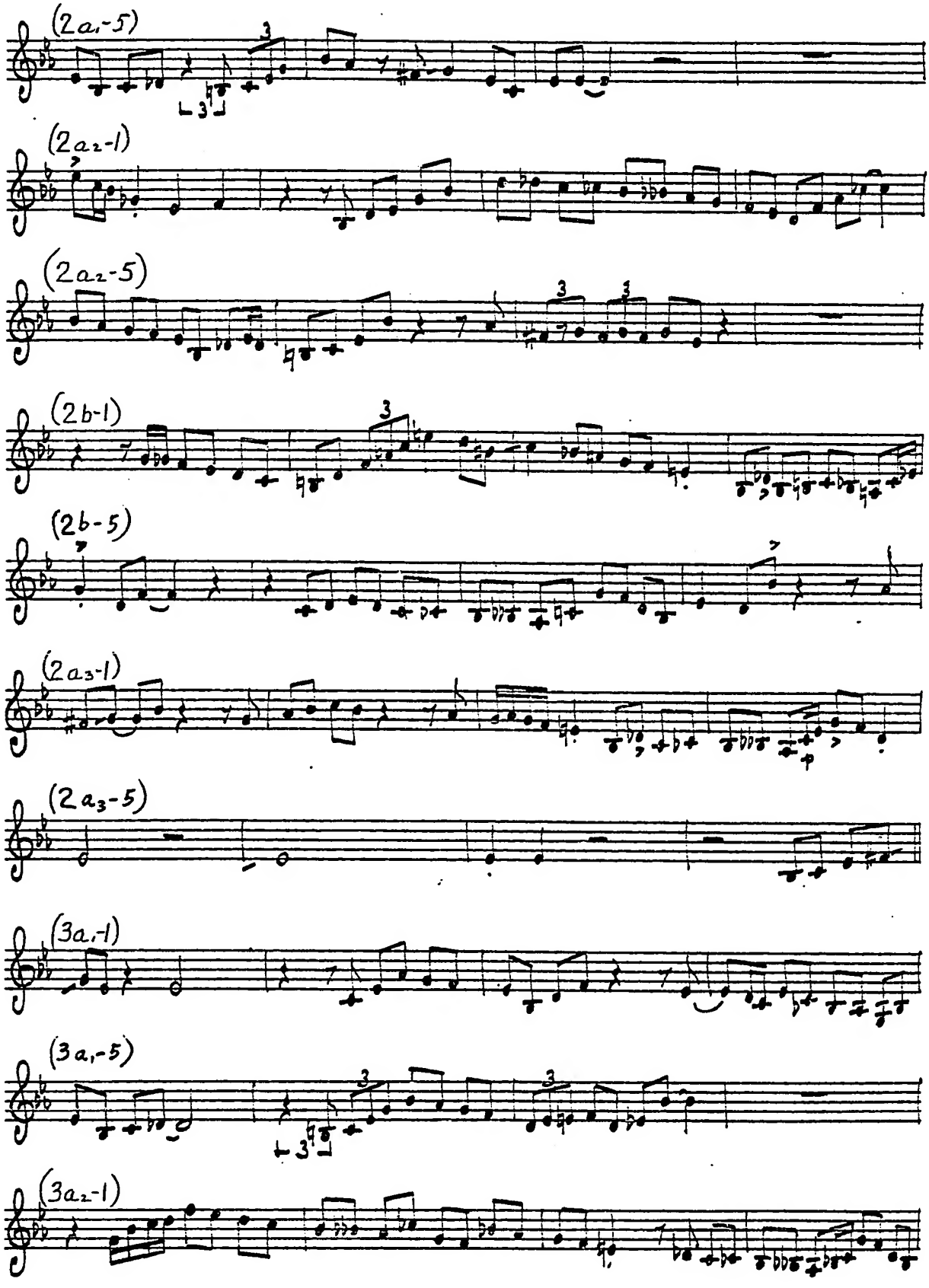


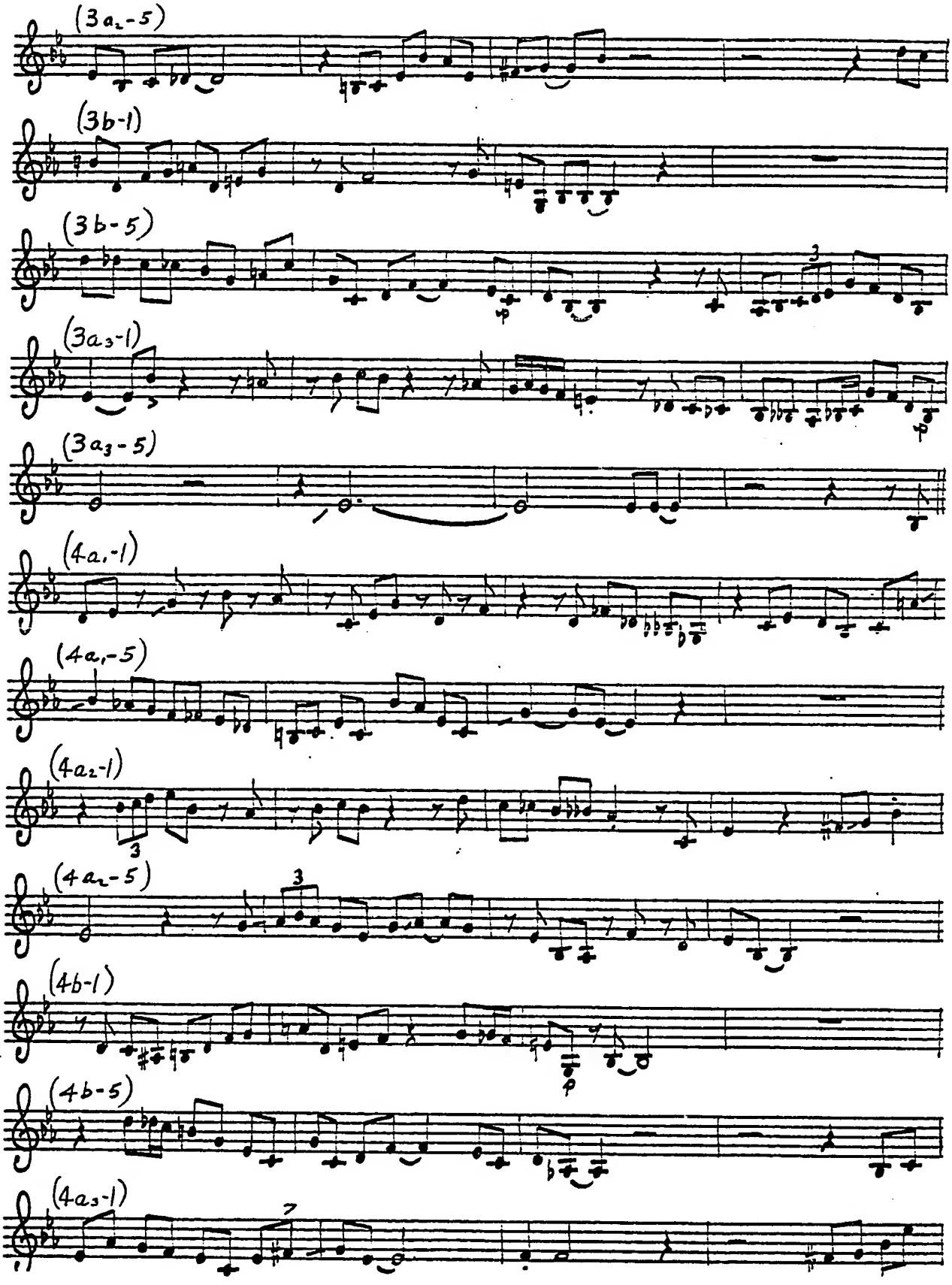
(1a₃-5)



(2a,-1)




(2a1-5)
(2a2-1)
(2a2-5)
(2b-1)
(2b-5)
(2a3-1)
(2a3-5)
(3a1-1)
(3a1-5)
(3a2-1)


(3a₂-5)
(3b-1)
(3b-5)
(3a₃-1)
(3a₃-5)
(4a₁-1)
(4a₁-5)
(4a₂-1)
(4a₂-5)
(4b-1)
(4b-5)
(4a₃-1)

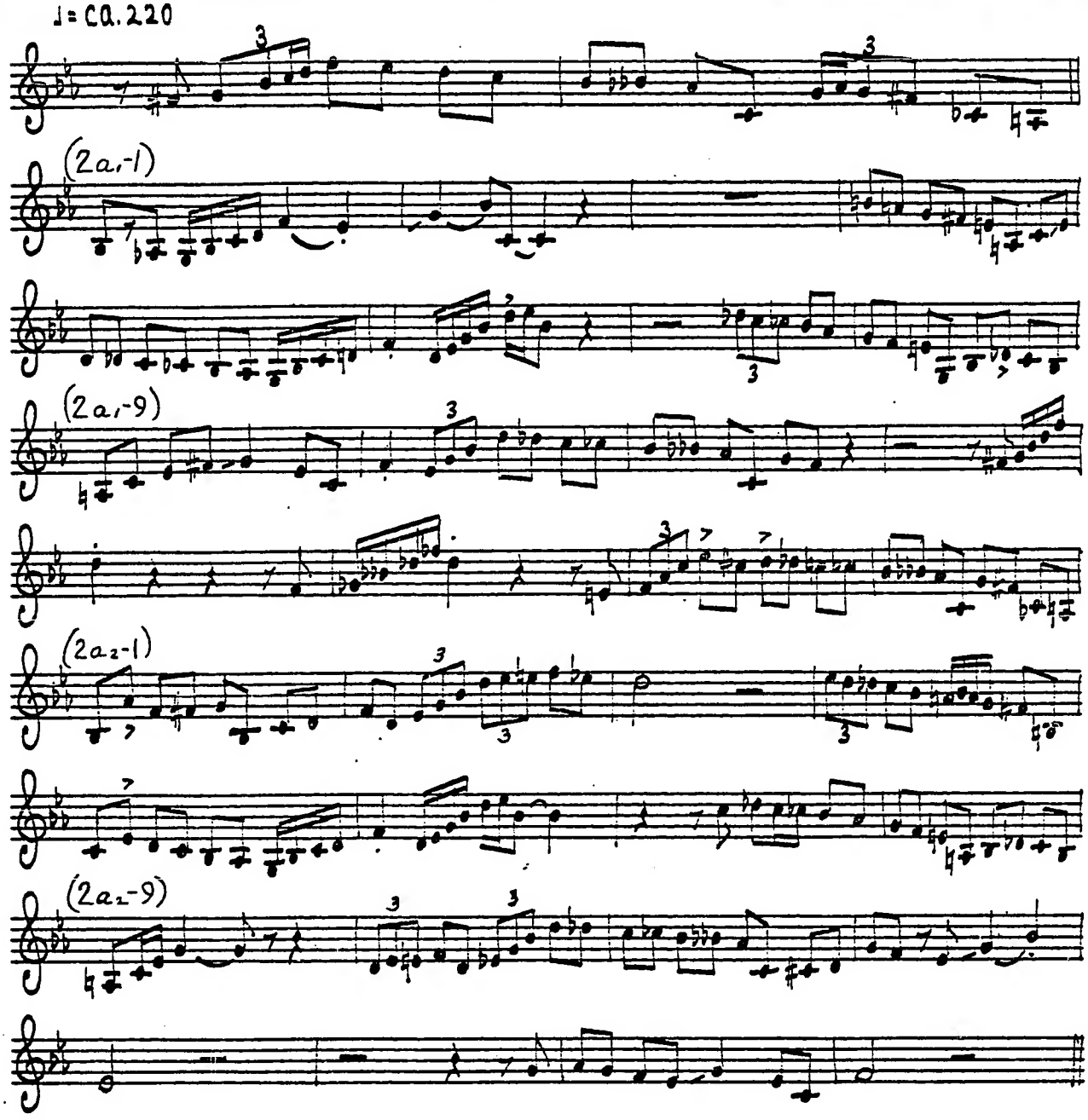
(4a3-5)
3

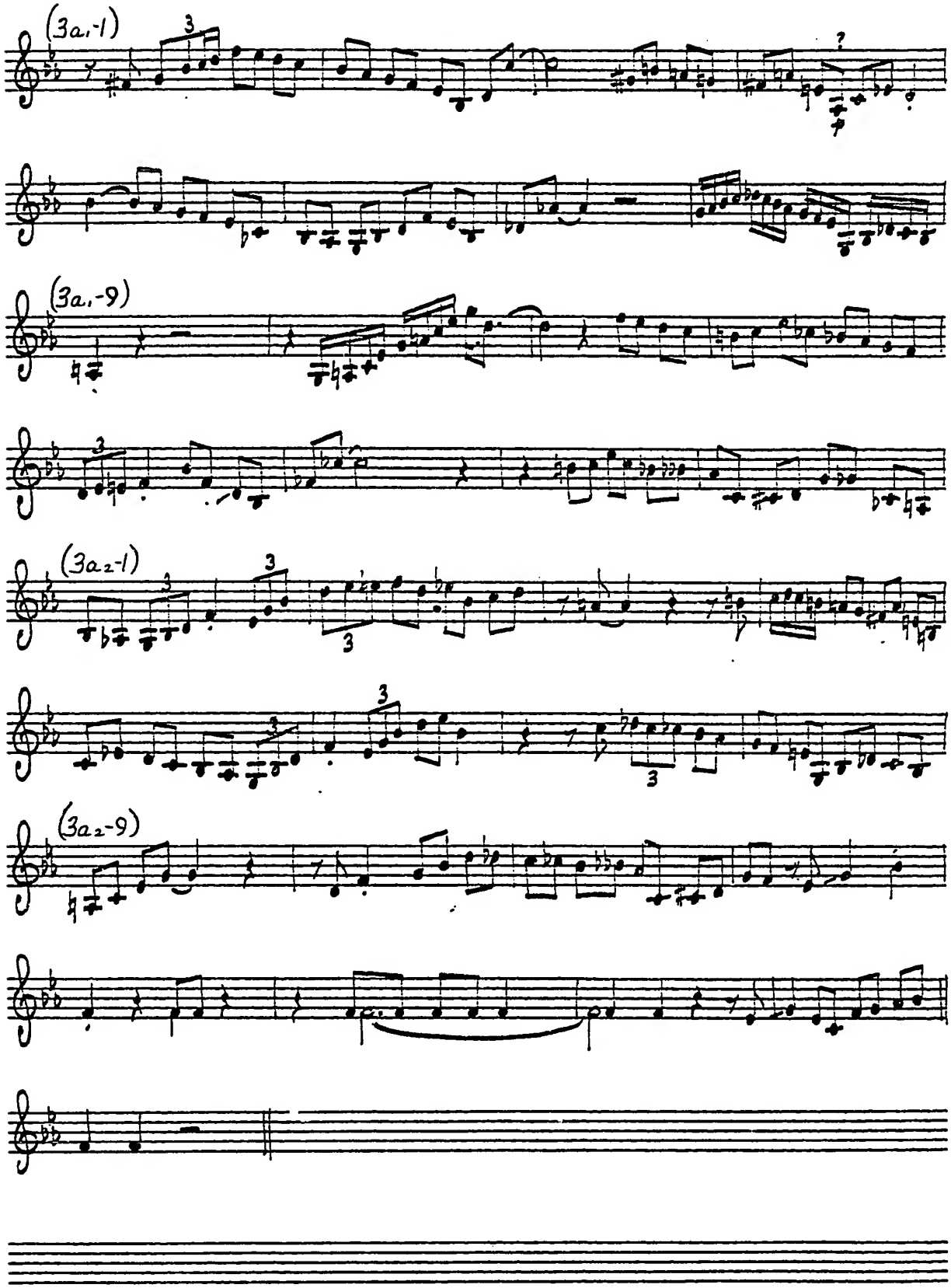
GROOVIN' HIGH

12/11/48; SAVOY 12186.

OTHERS

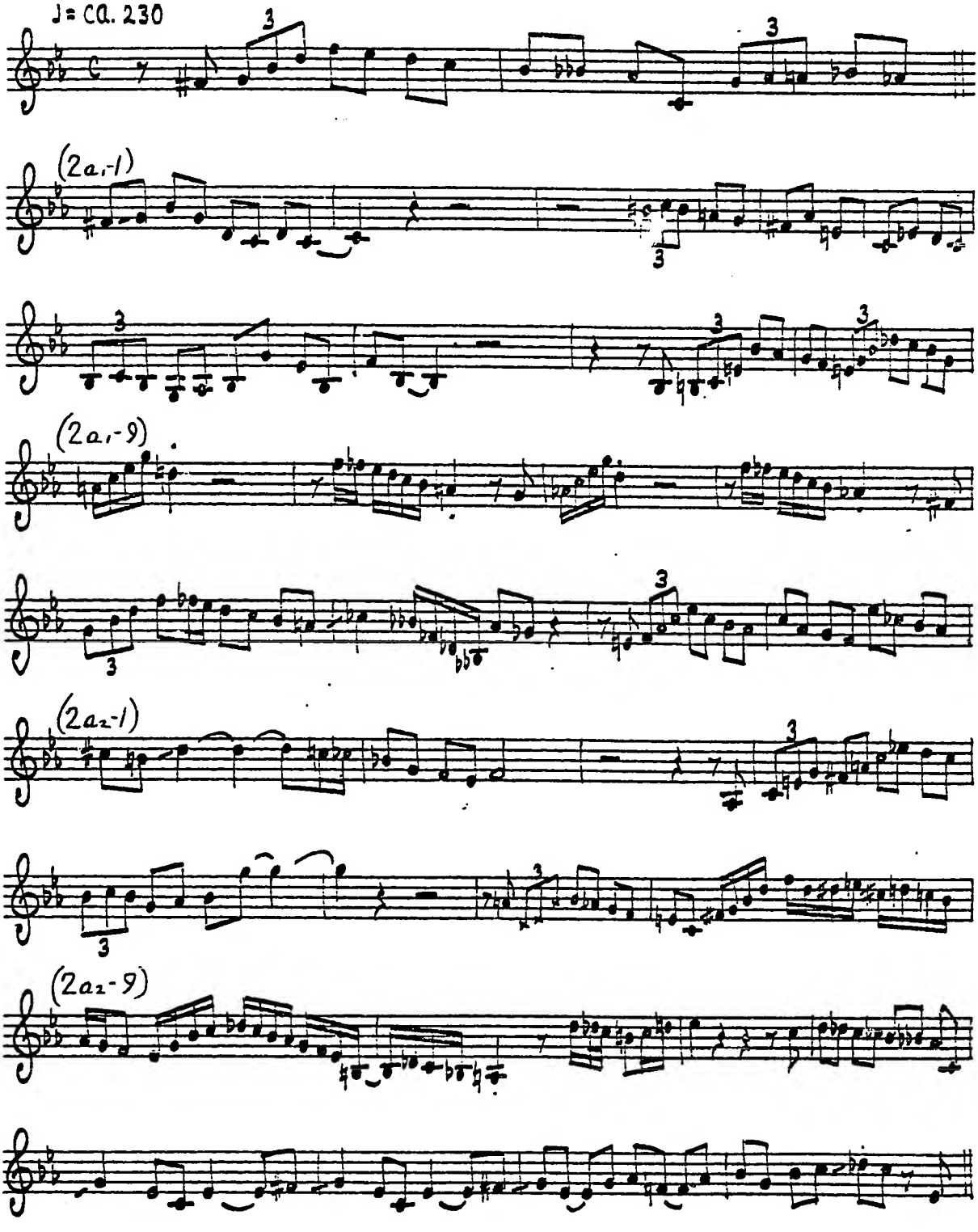
♩= ca. 220

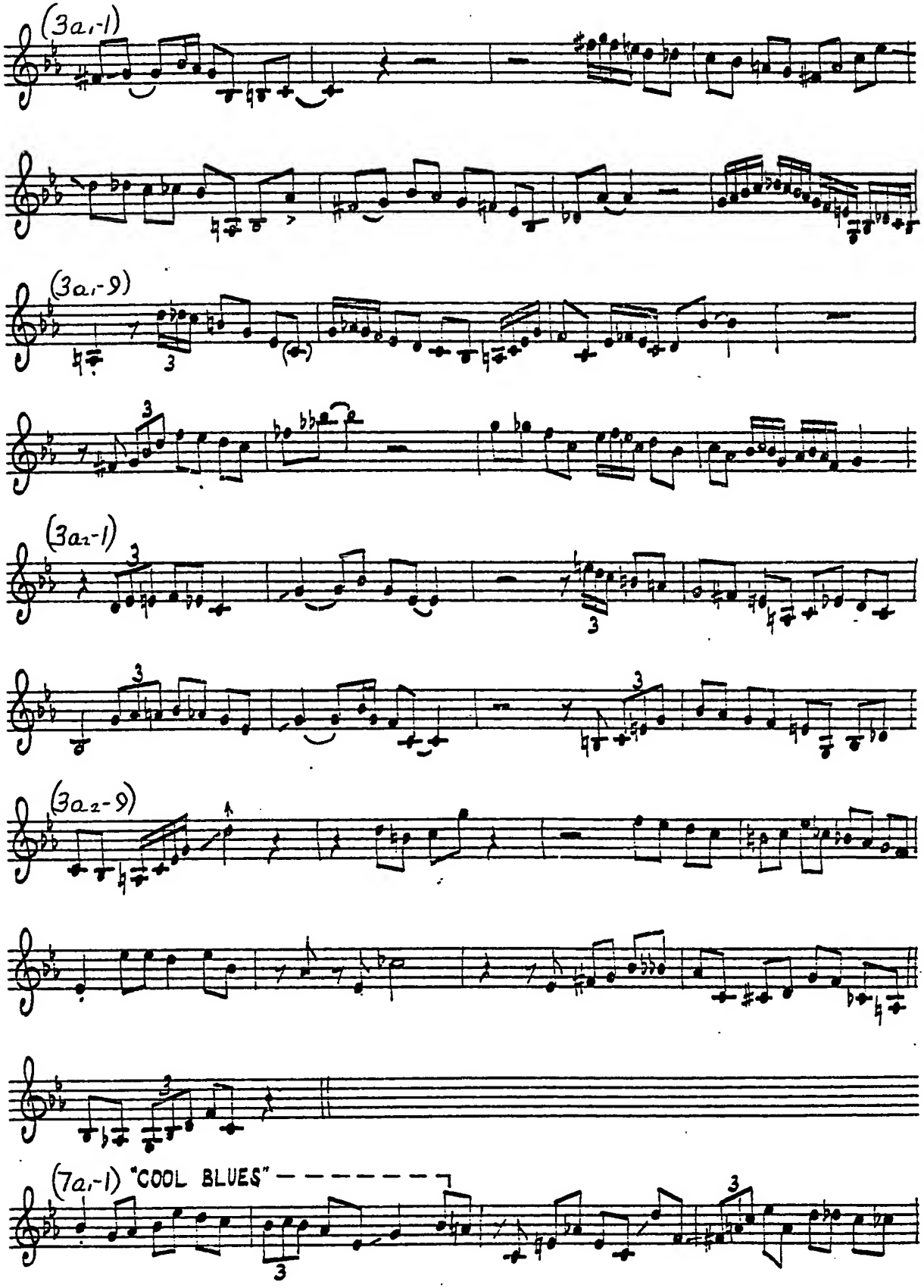


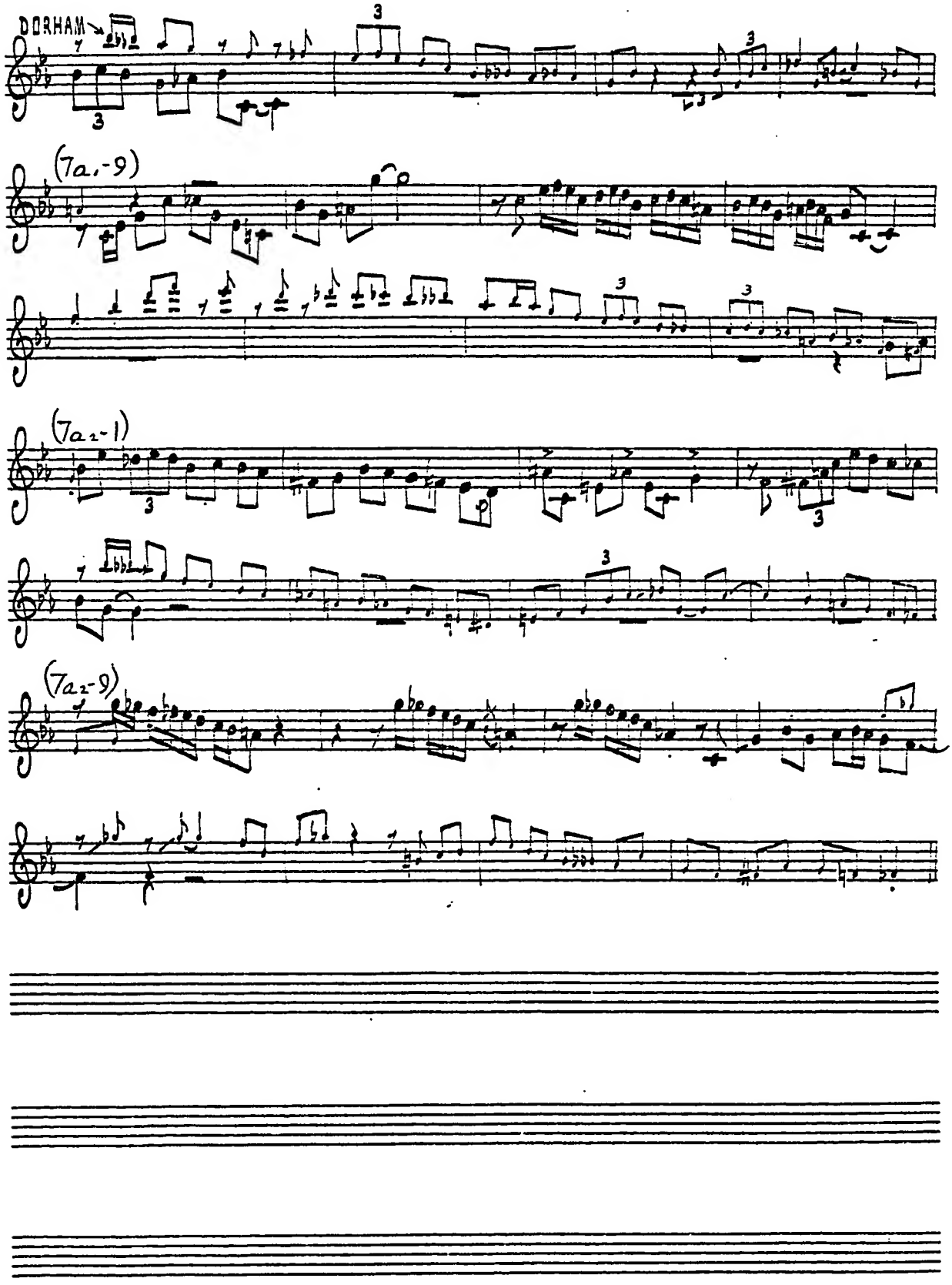

(3a.-1)
(3a.-9)
(3a2-1)
(3a2-9)

GROOVIN' HIGH 2/19/49;

LE JAZZ COOL JC 103. OTHERS

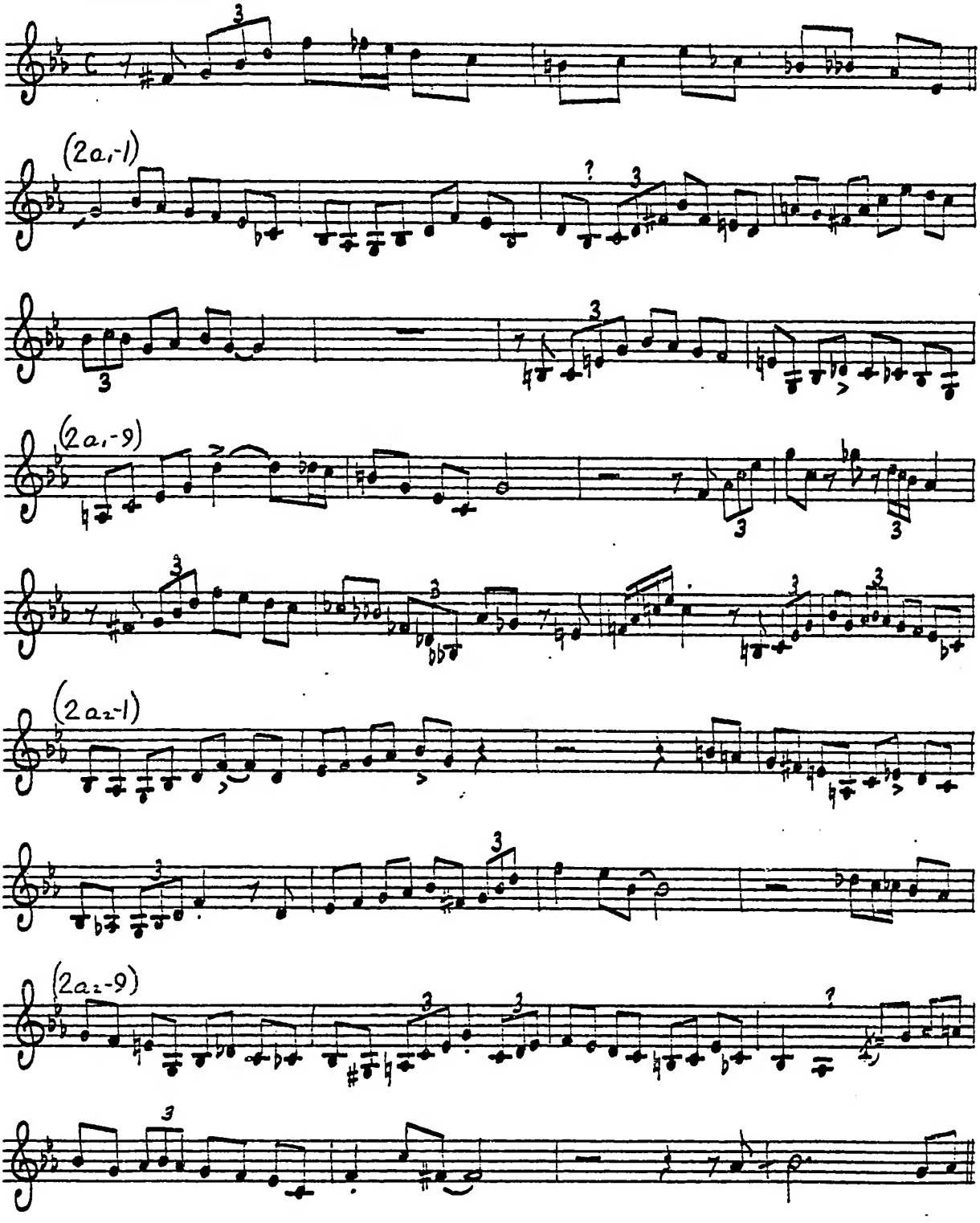


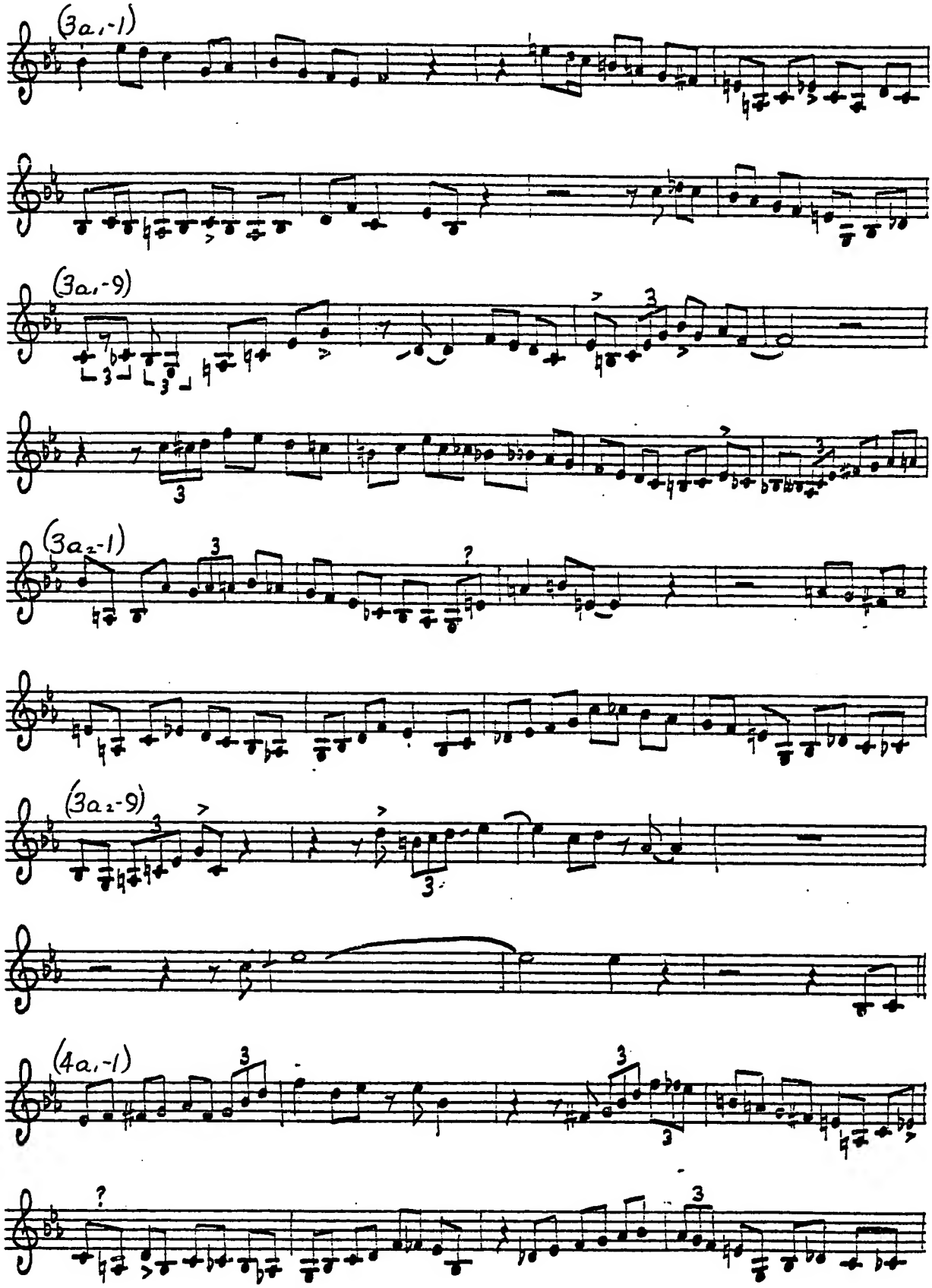

(3a,-1)
(3a,-9)
(3a2-1)
(3a2-9)
(7a,-1) "COOL BLUES"

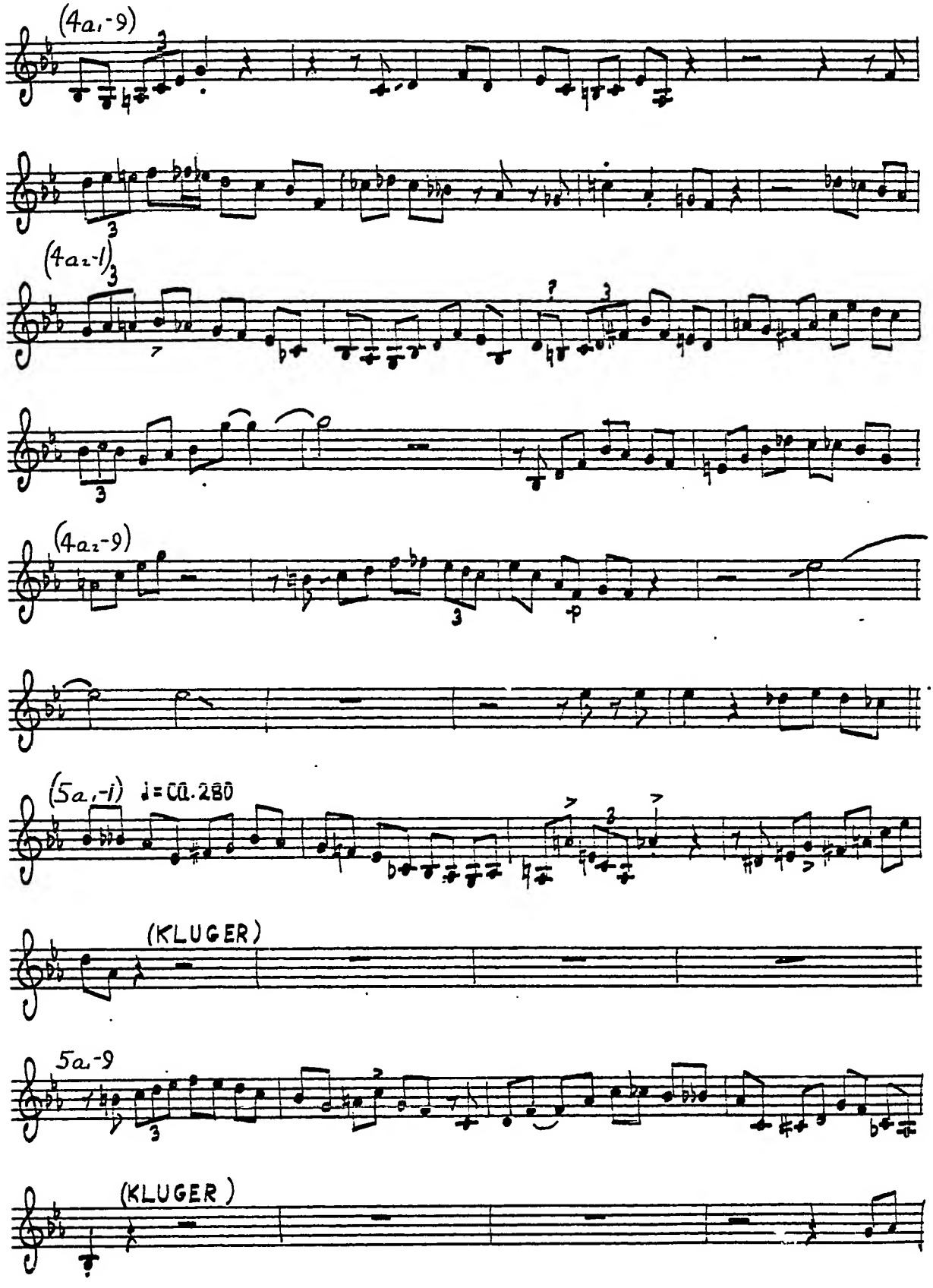

DORHAM
(7a,-9)
(7a2-1)
(7a2-9)

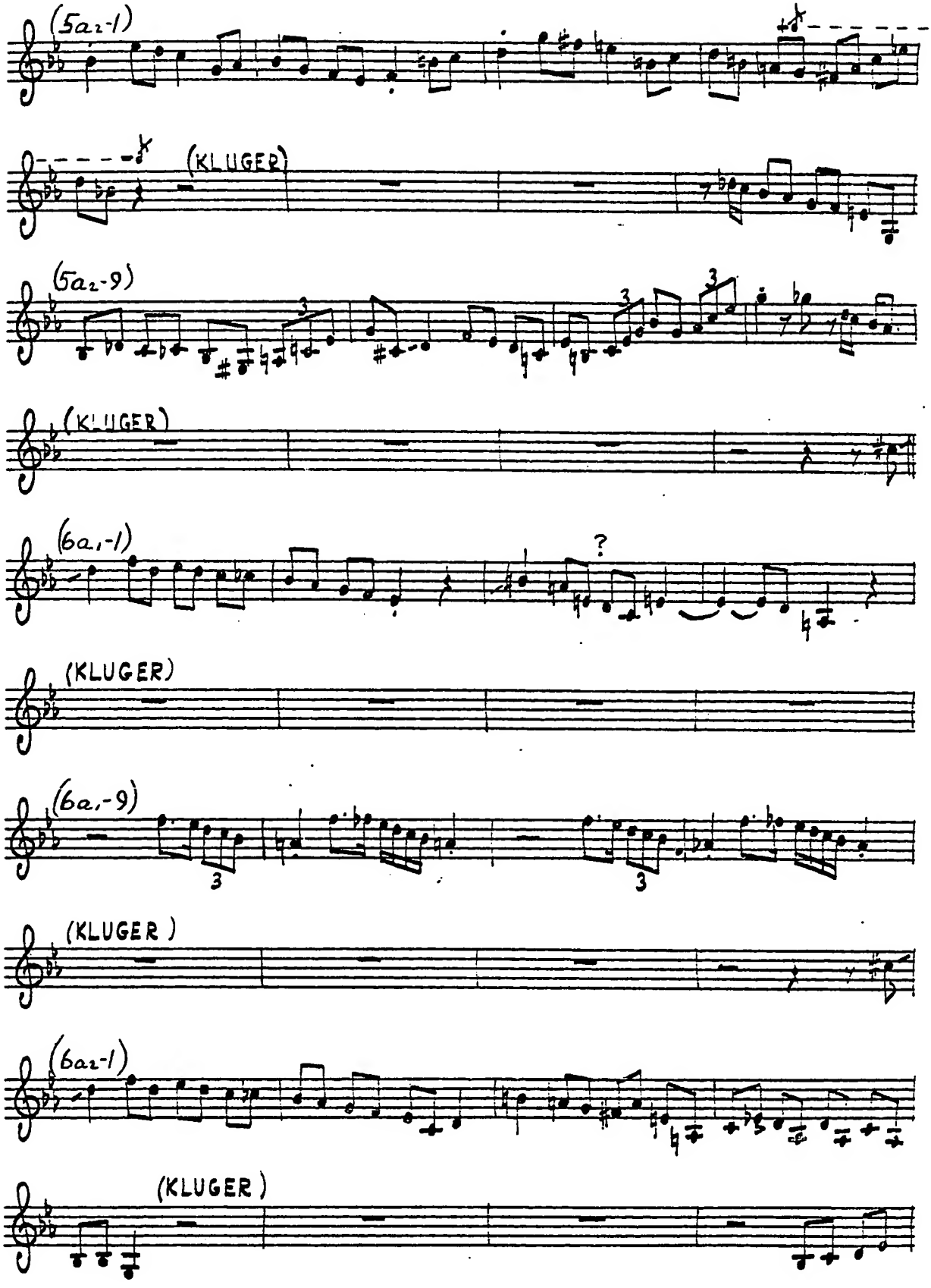
GROOVIN' HIGH 3/23/53; TAPE

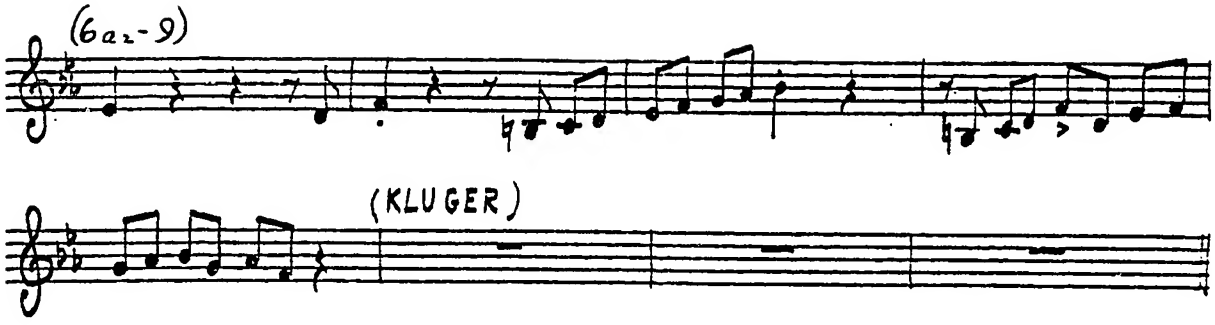
♩ = CA. 255-265




(3a,-1)
(3a,-9)
(3a₂-1)
(3a₂-9)
(4a,-1)


(4a,-9)
(4a2-1)
(4a2-9)
(5a,-1) ♩= CA. 280
(KLUGER)
5a,-9
(KLUGER)


(5a2-1)
(KLUGER)
(5a2-9)
3
3
3
(KLUGER)
(6a1-1)
?
(KLUGER)
(6a1-9)
3
3
(KLUGER)
(6a2-1)
(KLUGER)

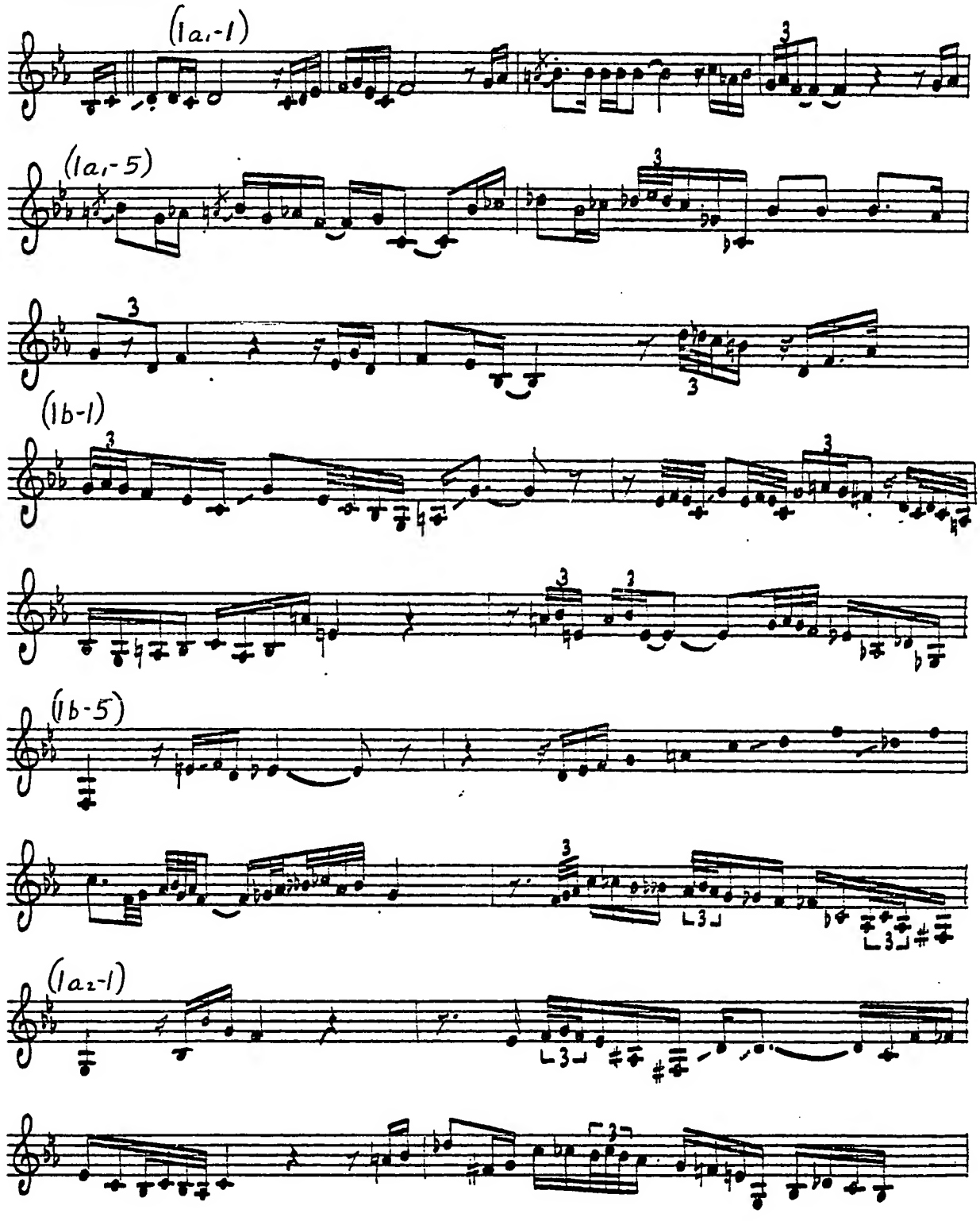

(6a2-9)

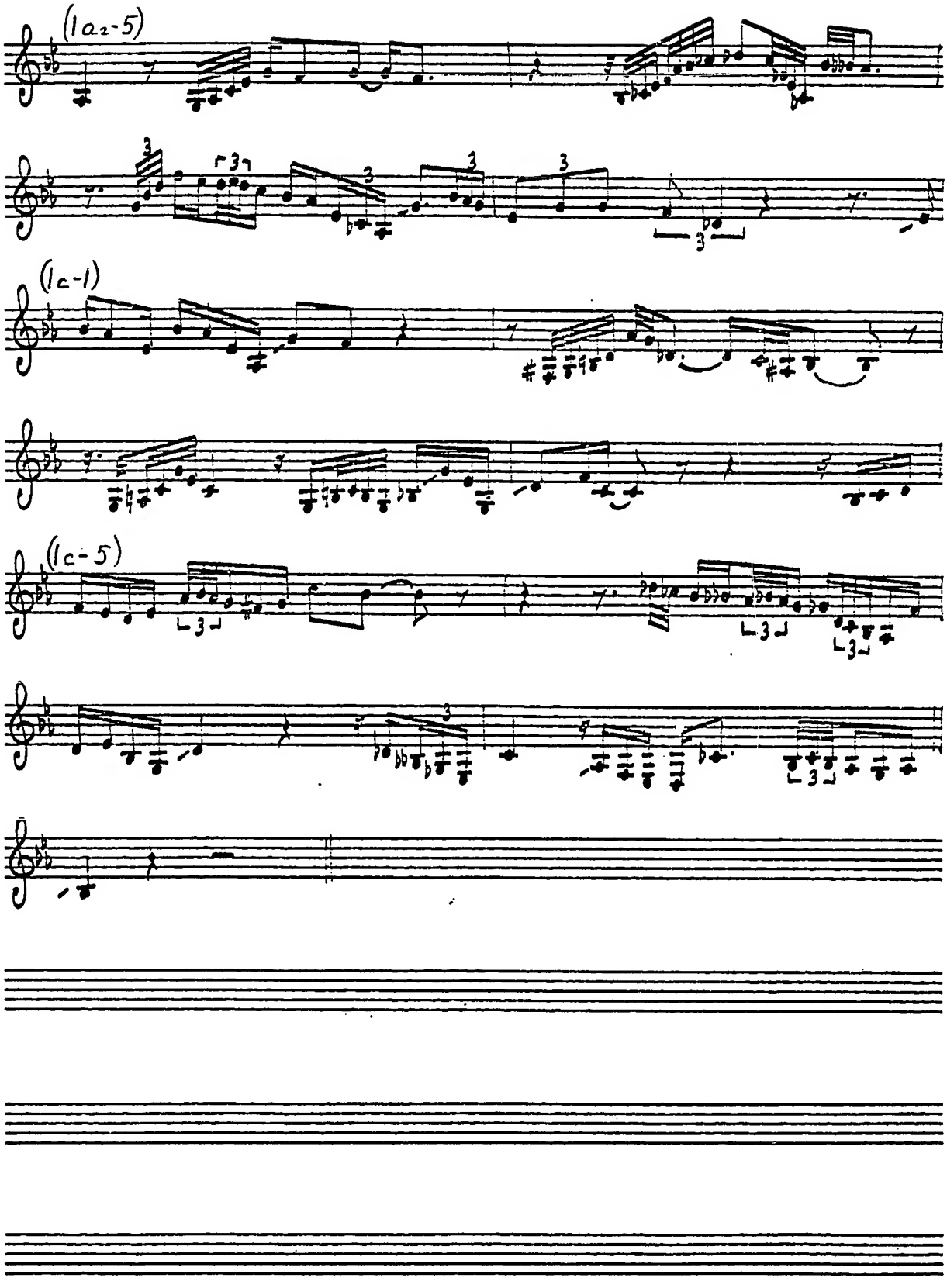
(KLUGER)

MEANDERING

11/26/45; SAVOY 460 SV 399.
MC 12079. OTHERS

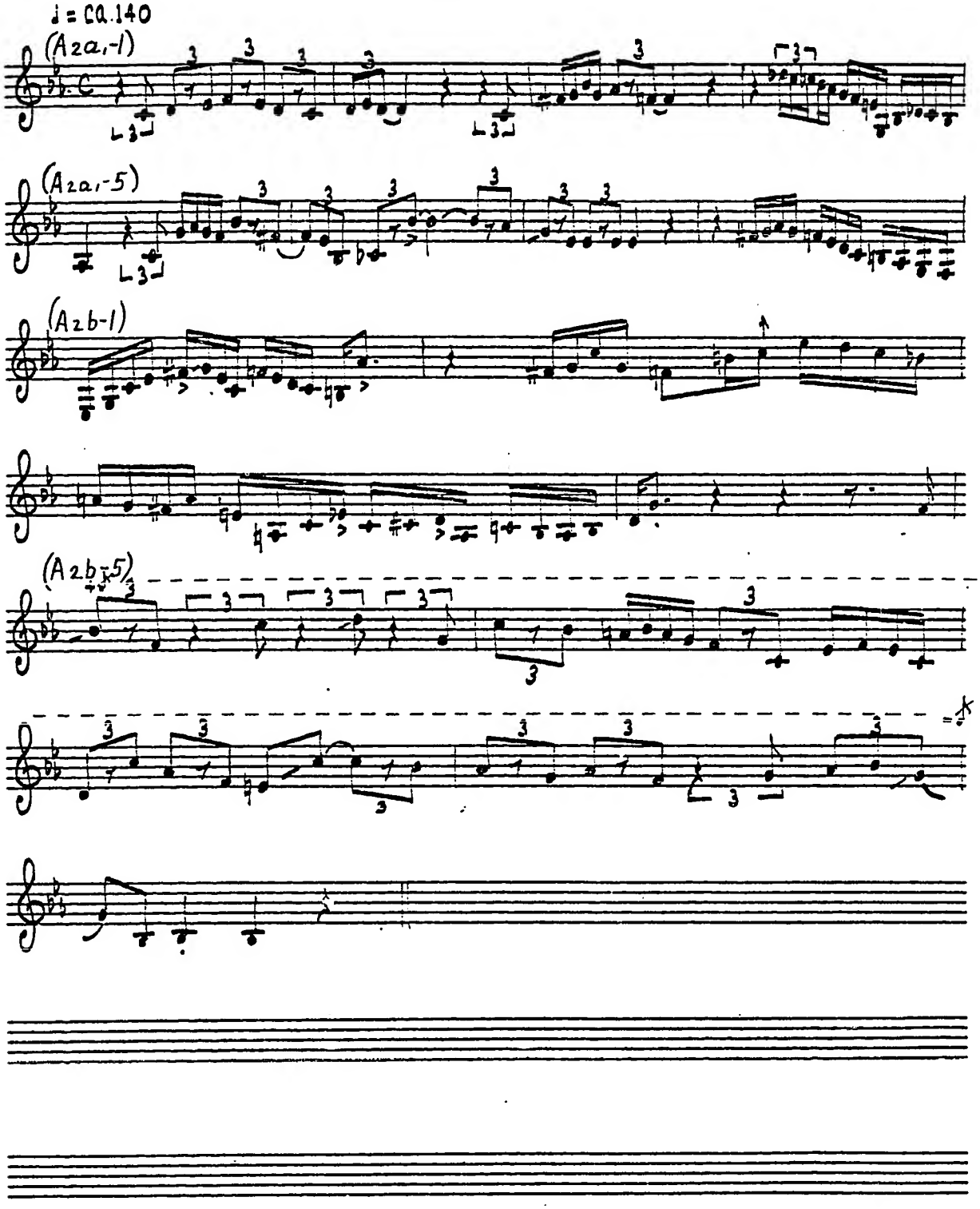
♩= ca. 60




(1a2-5)
(1c-1)
(1c-5)

QUASIMODO 12/17/47; DIAL LP 203, OTHERS

TAKE 1

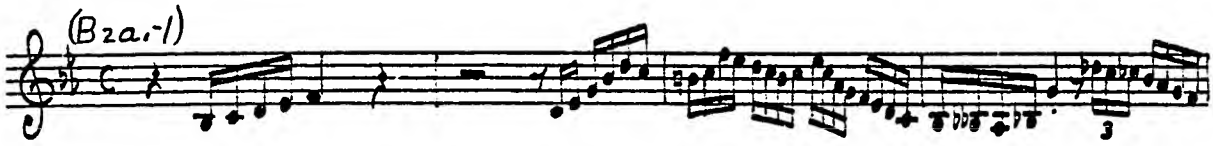


QUASIMODO 12/17/47; DIAL 1015, OTHERS

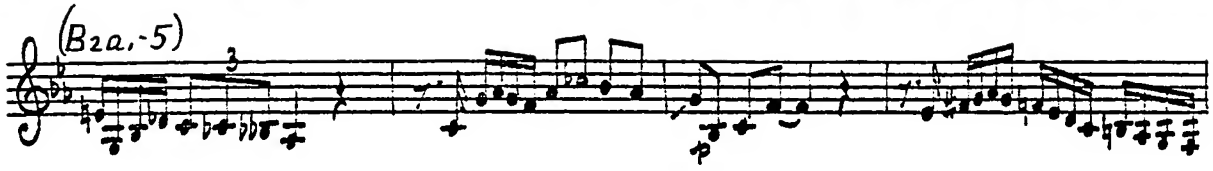
TAKE 2

♩ = CA.145

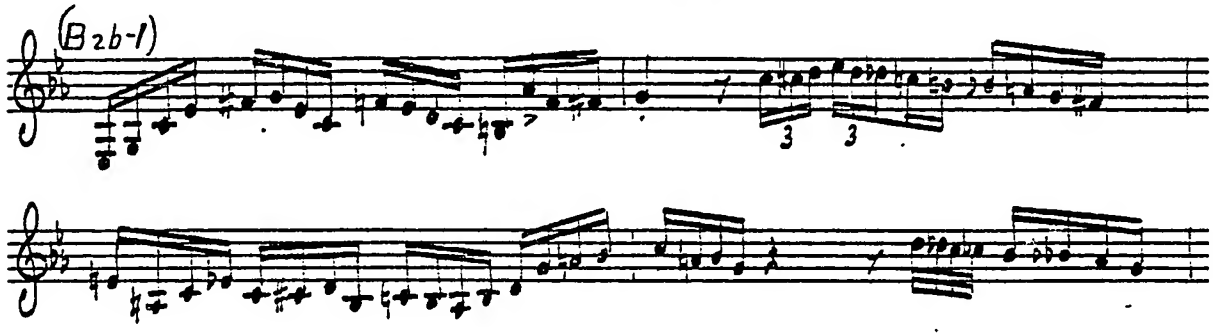
(B2a,-1)



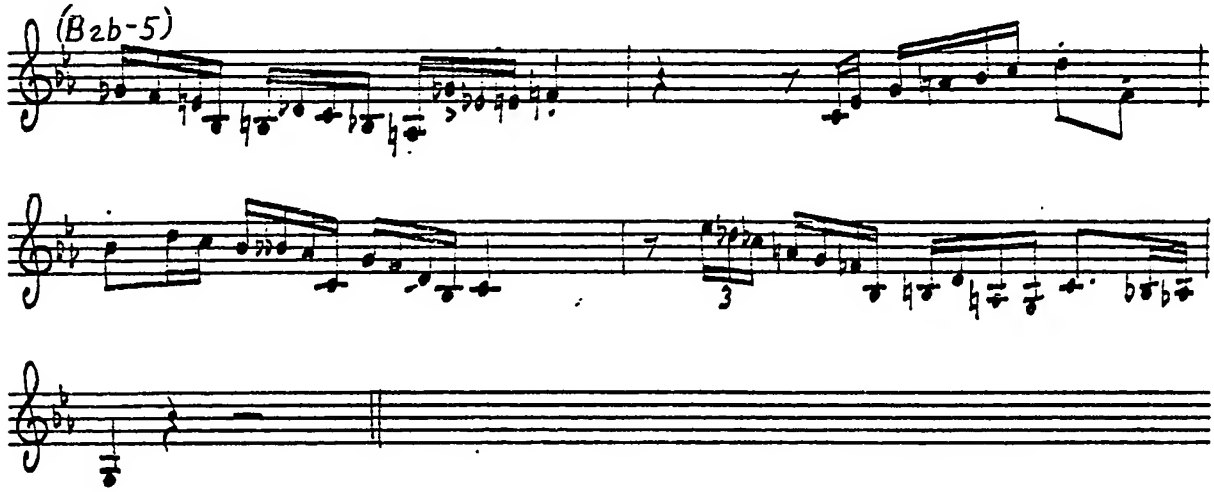
(B2a,-5)



(B2b-1)



(B2b-5)



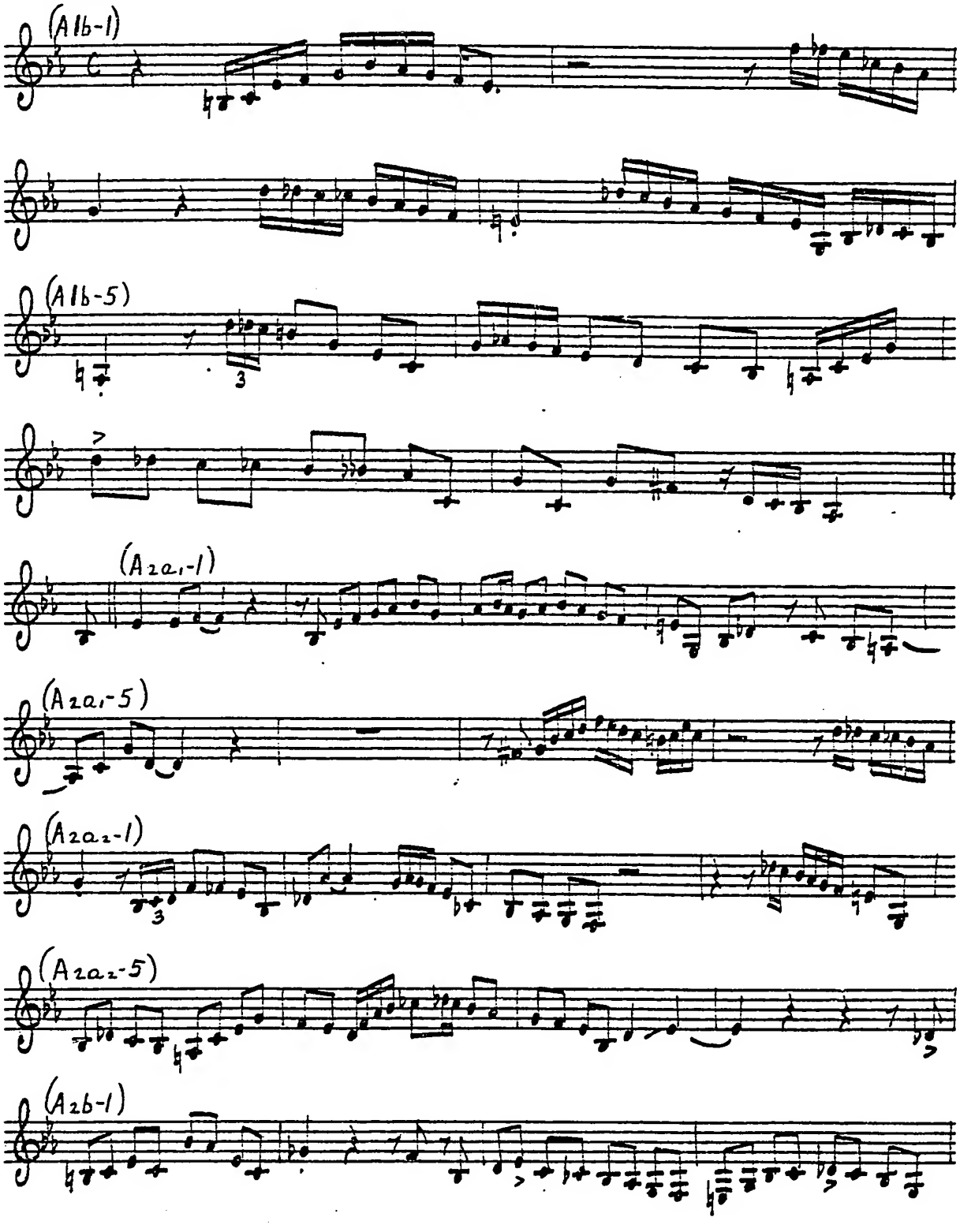
DEWEY SQUARE

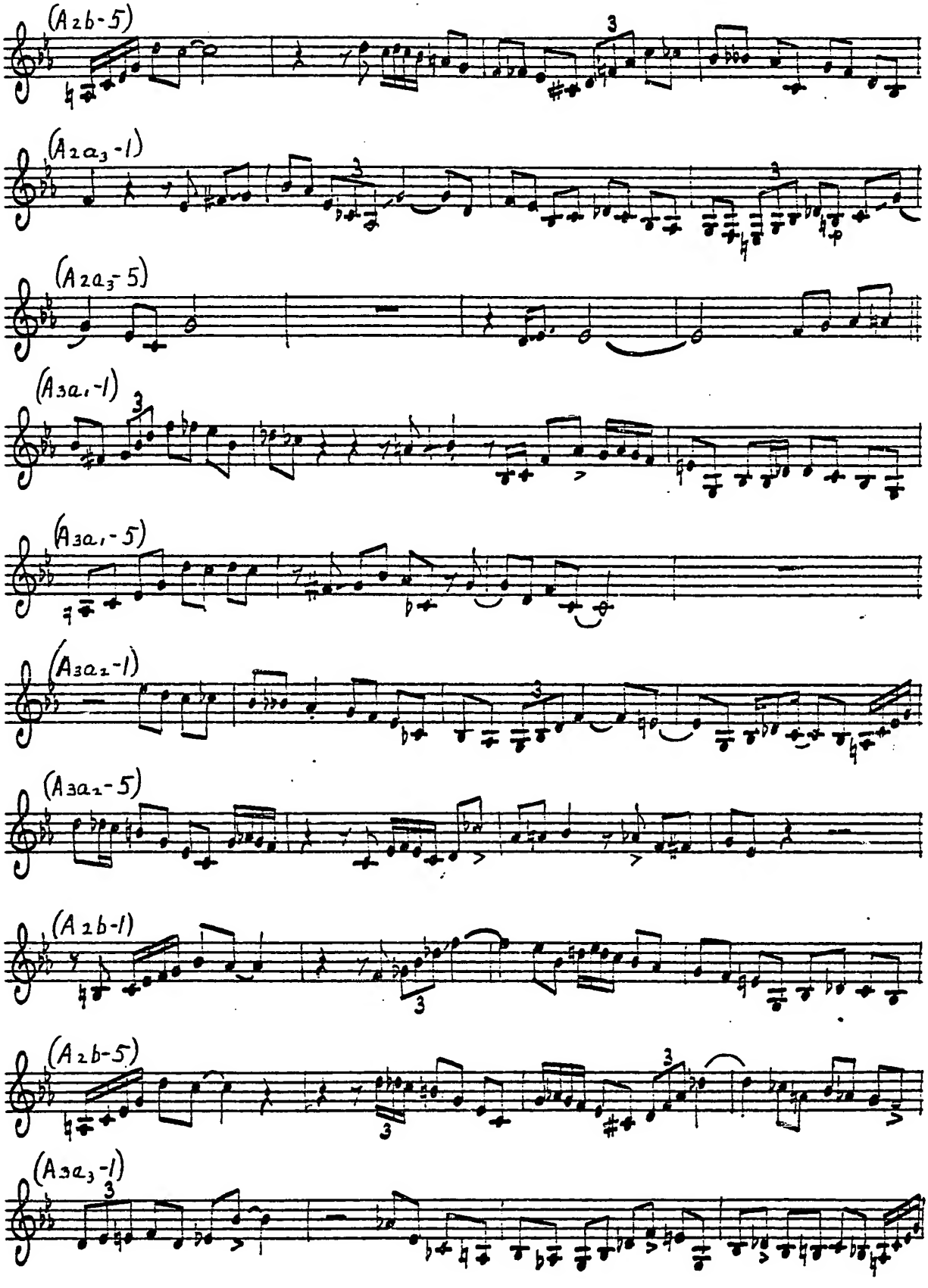
10/28/47; DIAL LP 210.

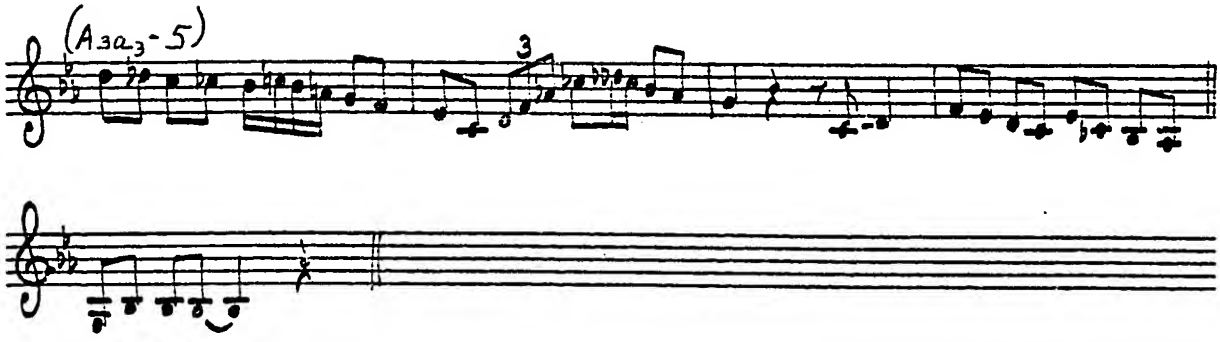
OTHERS

TAKE 1

♩= ca. 185




(A2b-5)
(A2a3-1)
(A2a3-5)
(A3a1-1)
(A3a1-5)
(A3a2-1)
(A3a2-5)
(A2b-1)
(A2b-5)
(A3a3-1)

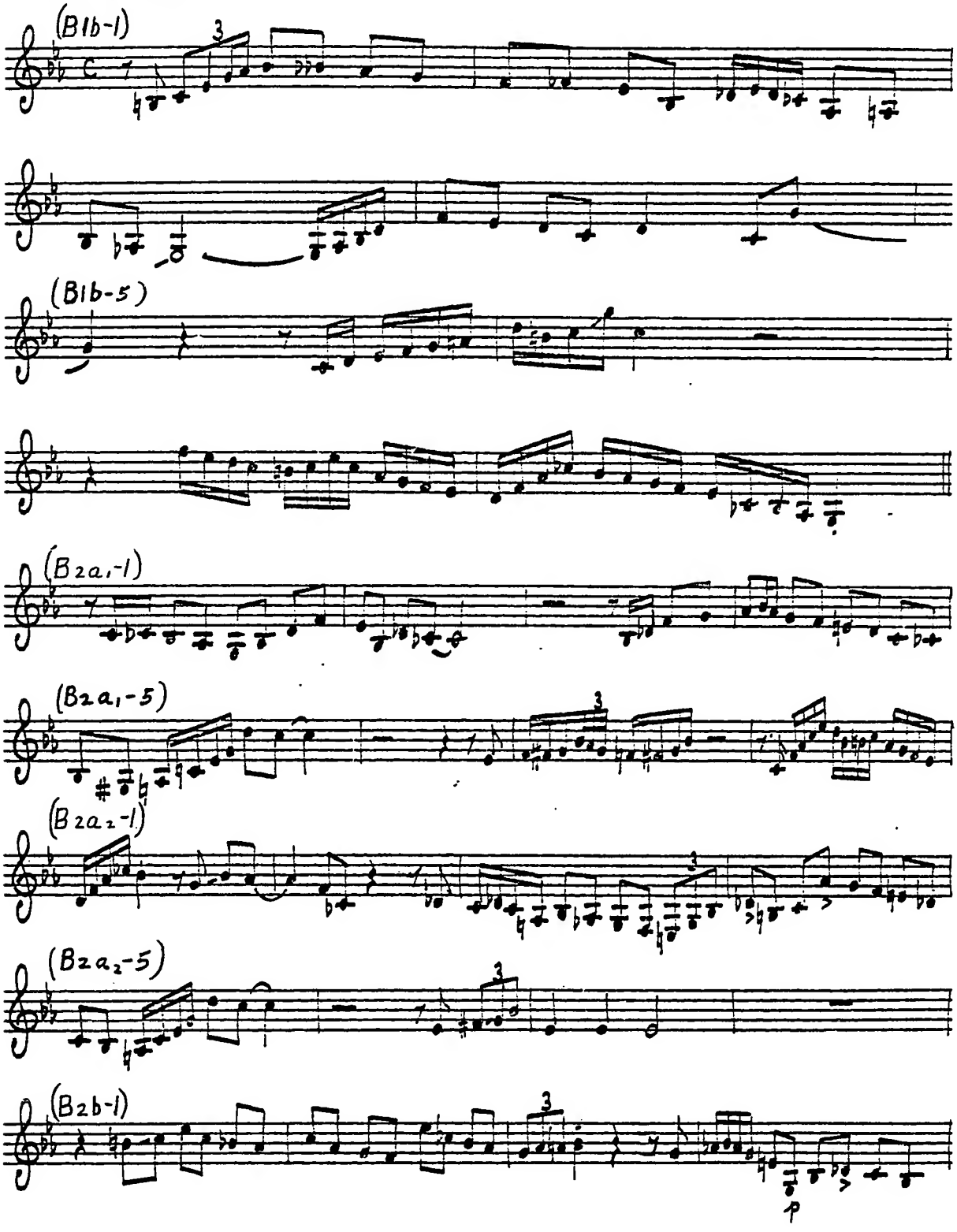

(A3a3-5)
3

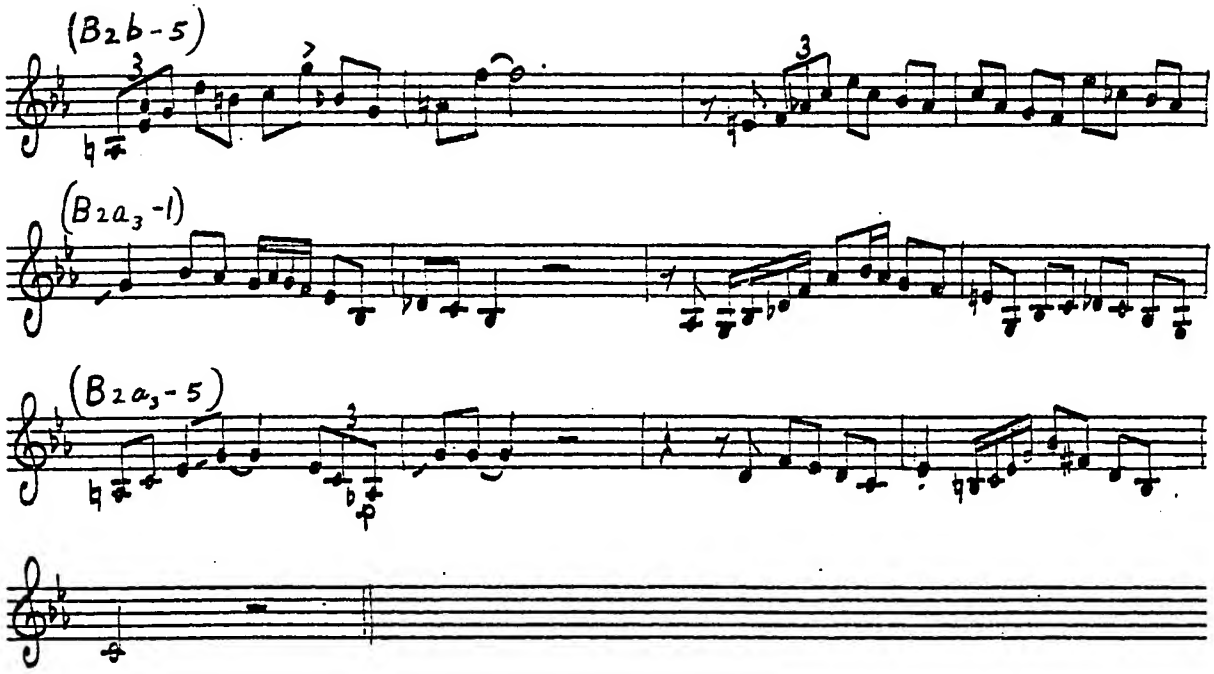
DEWEY SQUARE 10/28/47; DIAL LP 203.

OTHERS

TAKE 2

♩= CA. 180-185

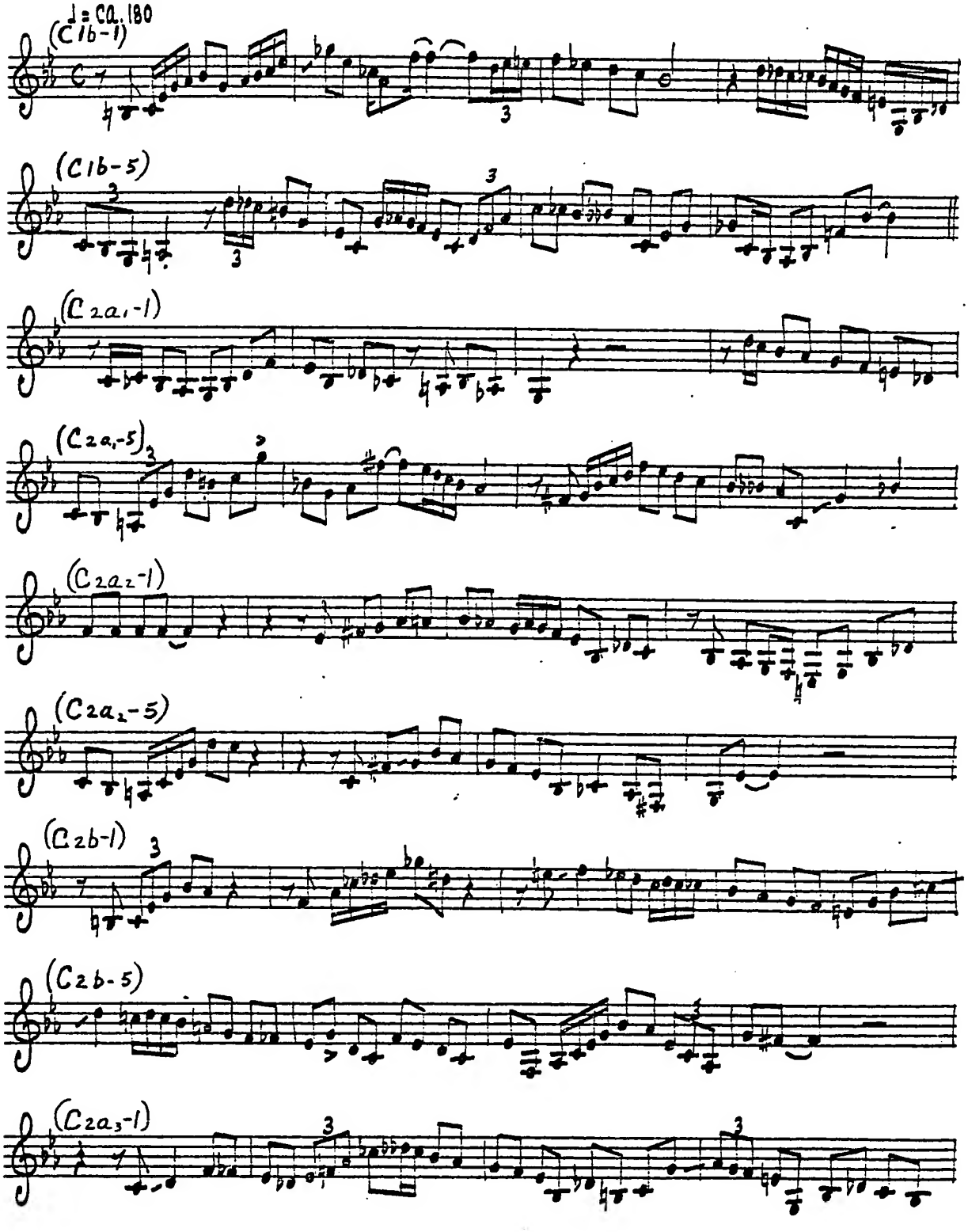


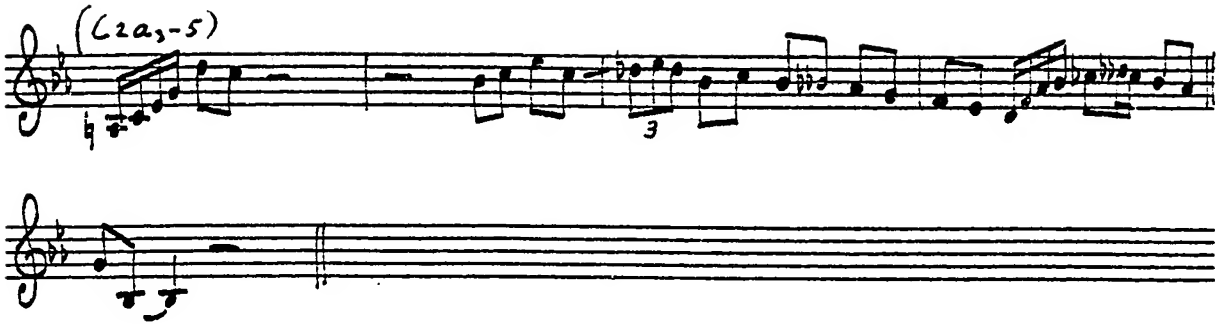

(B2b-5)
(B2a3-1)
(B2a3-5)

DEWEY SQUARE 10/28/47; DIAL 1019.

OTHERS

TAKE 3

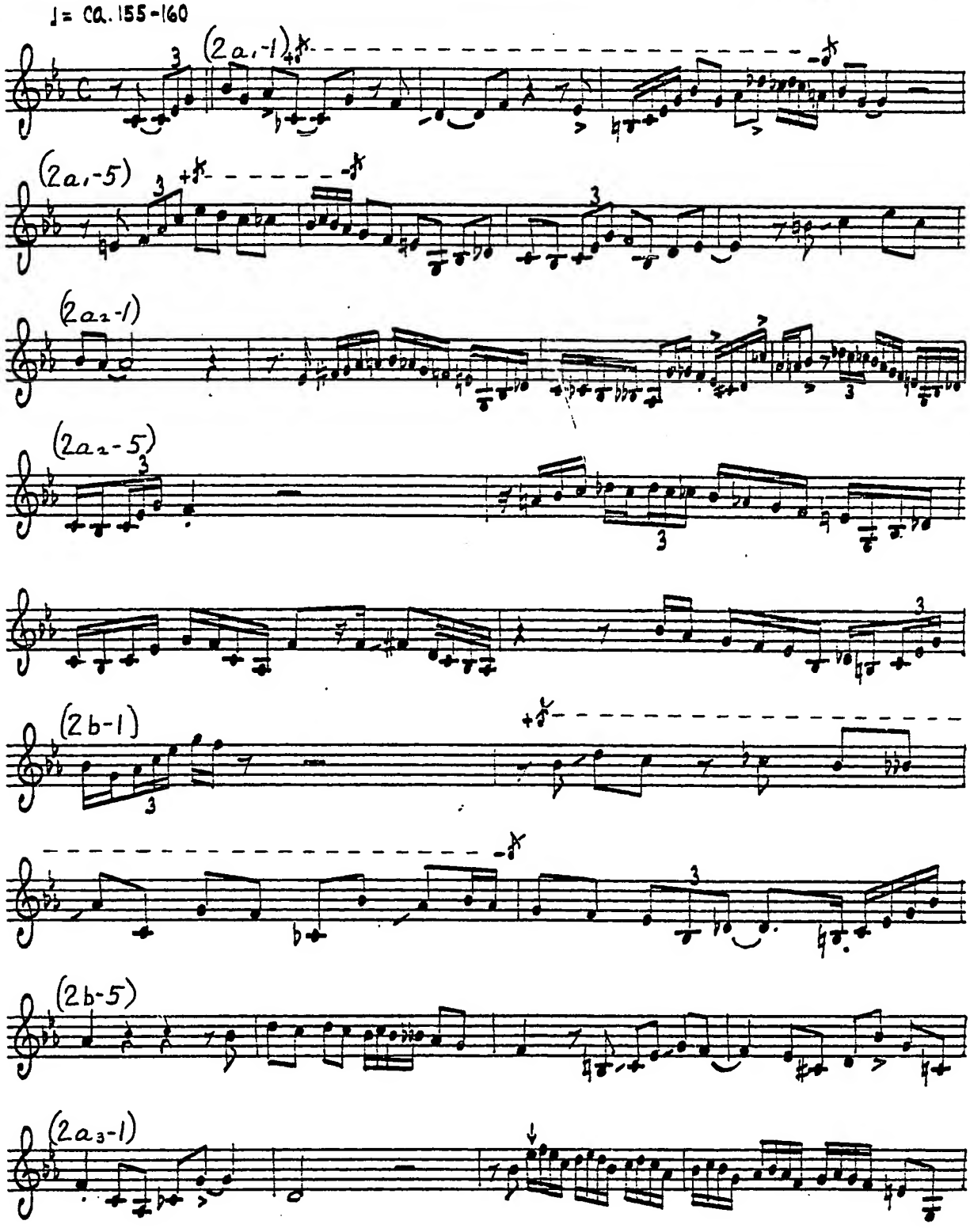


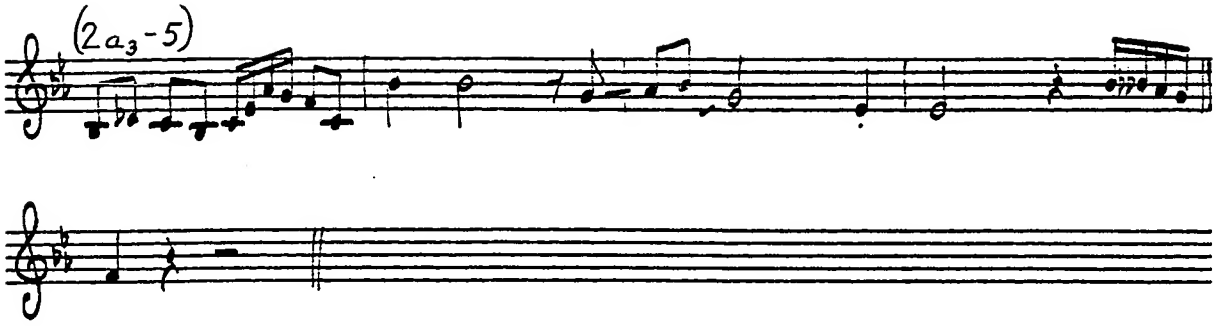

(C2a3-5)
3

MY LITTLE SUEDE SHOES

3/12/51:
MERCURY/CLEF 11093;
OTHERS

♩= ca. 155-160



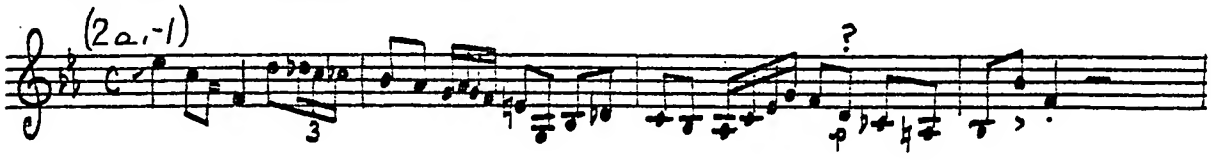

(2a3-5)

MY LITTLE SUEDE SHOES 9/26/52;

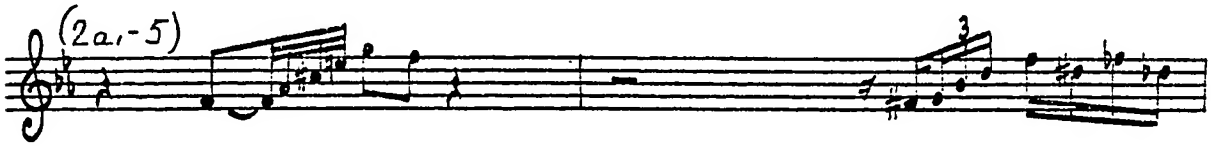
CHARLIE PARKER PLP401

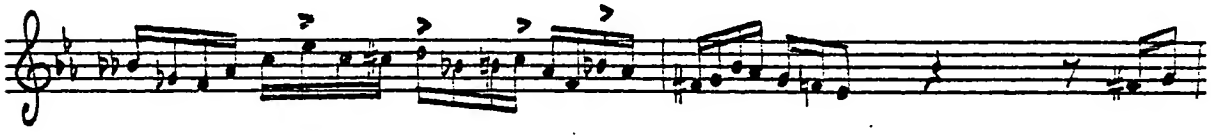
♩ = ca. 150

(2a,-1)

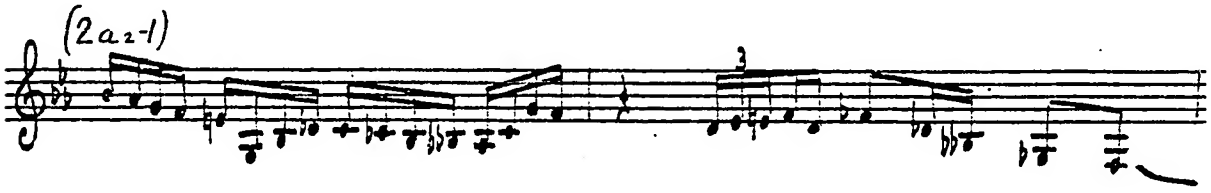


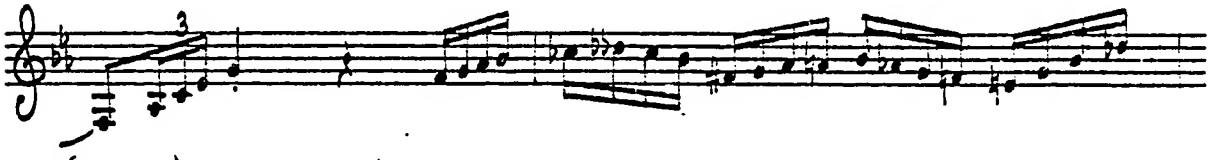
(2a,-5)



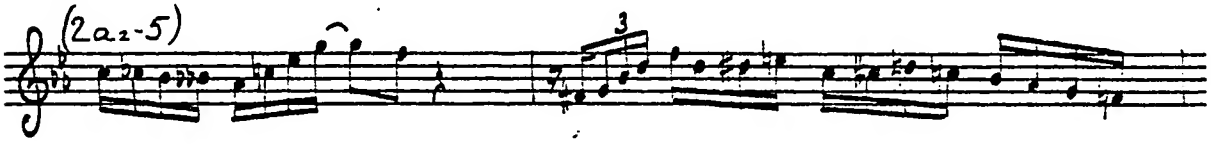


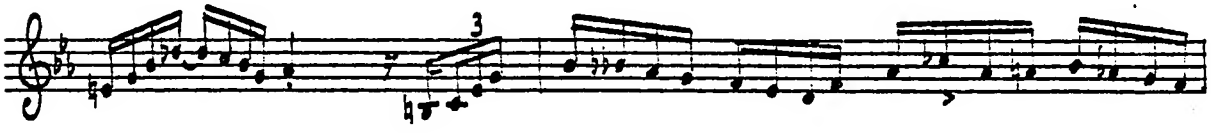
(2a₂-1)



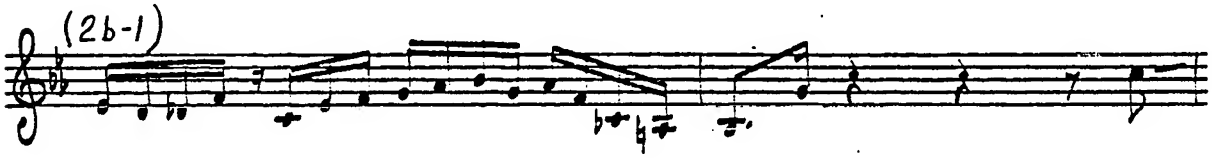


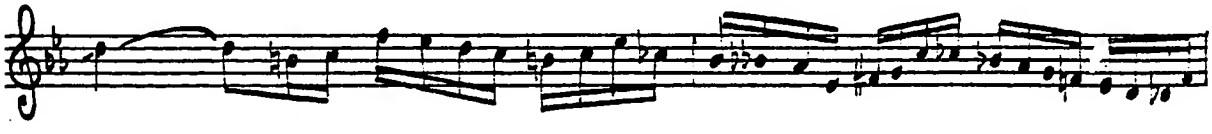
(2a₂-5)

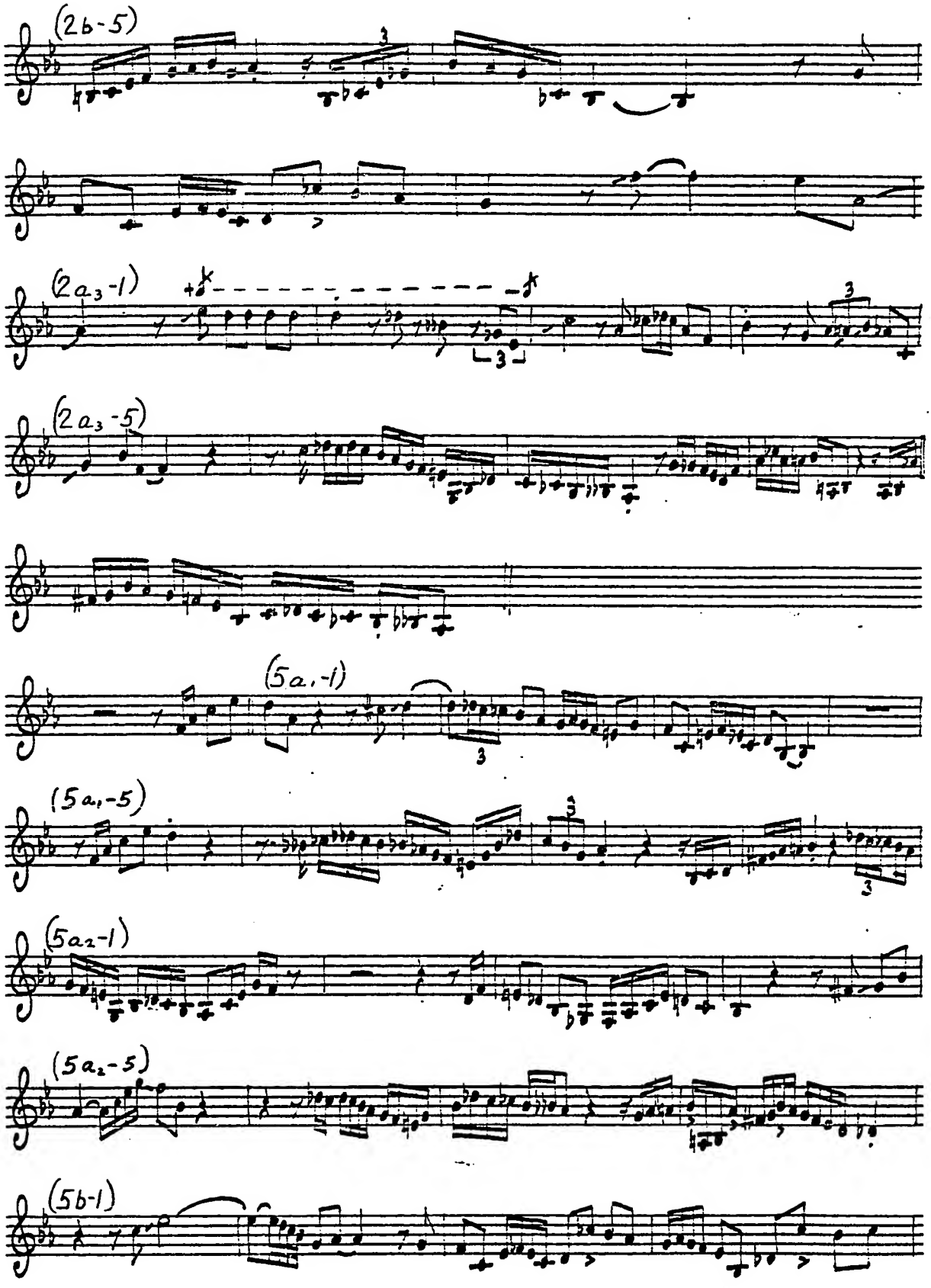


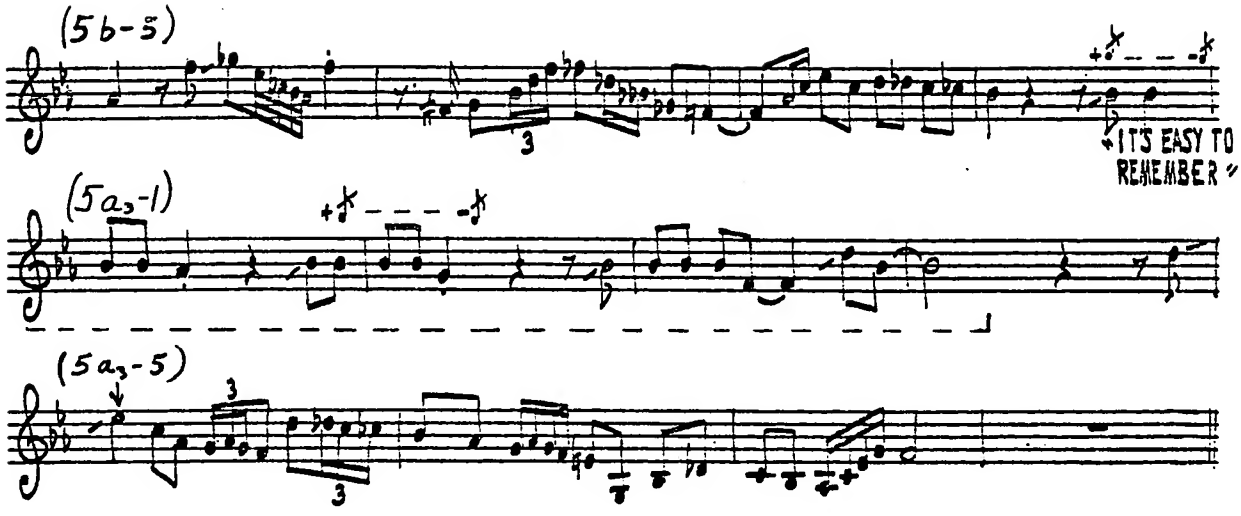


(2b-1)





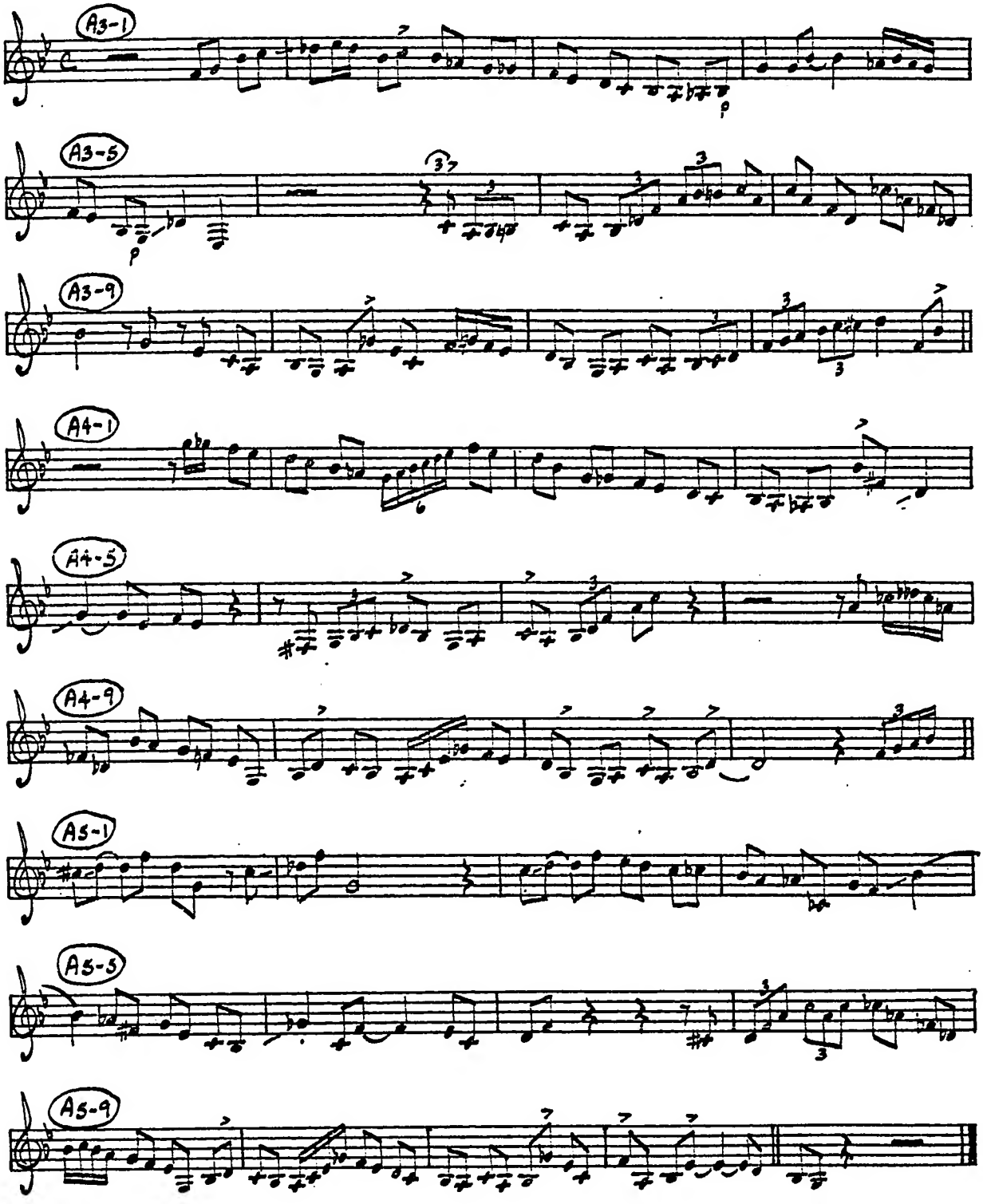

(2b-5)
(2a3-1)
(2a3-5)
(5a,-1)
(5a,-5)
(5a2-1)
(5a2-5)
(5b-1)


(5b-5)
"IT'S EASY TO REMEMBER"
(5a3-1)
(5a3-5)

TINY'S TEMPO – Take 1 9/15/44

Savoy MG 12001, others

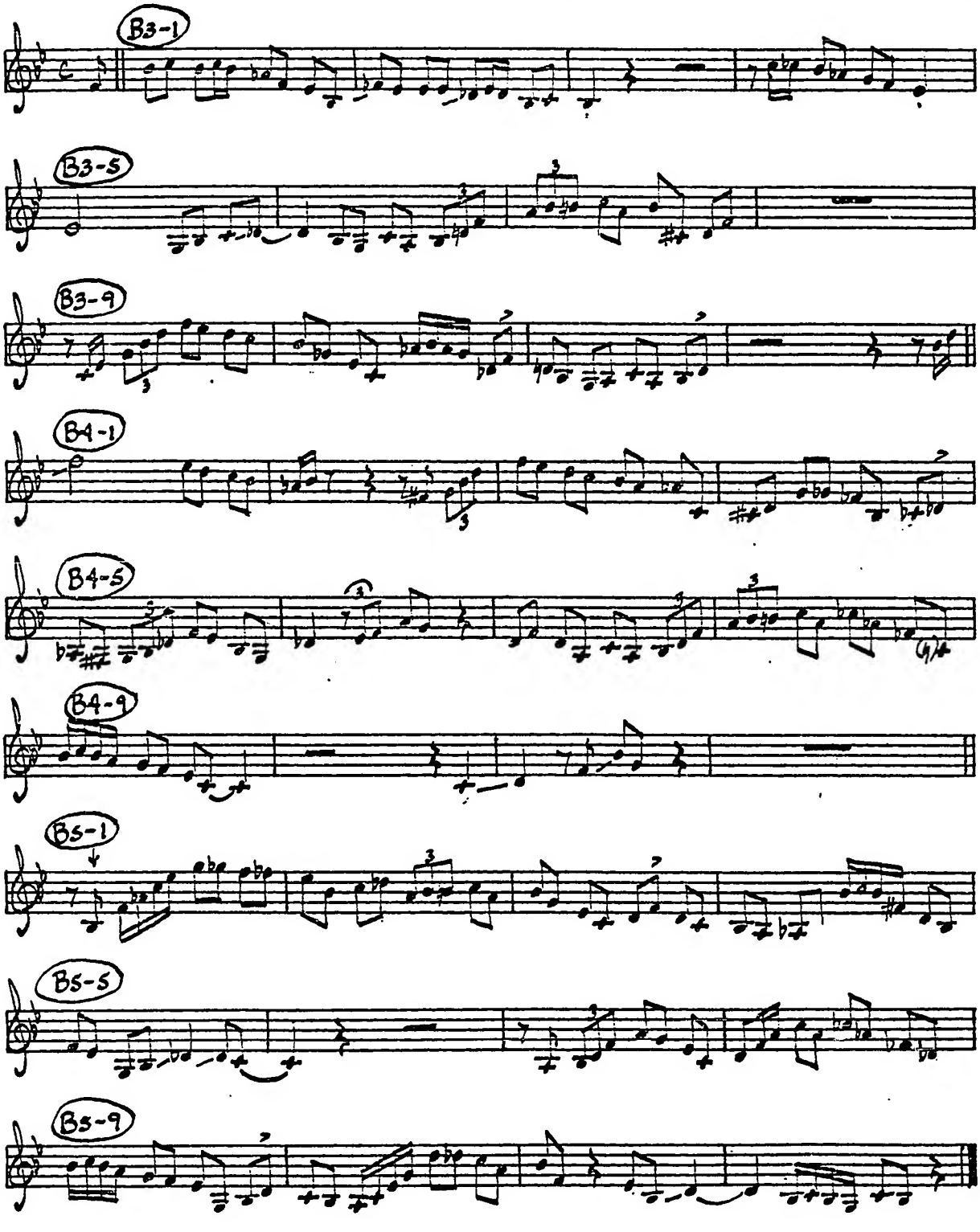
♩= ca. 200



TINY'S TEMPO - Take 2 9/15/44

Savoy MG 12001, others

♩ = ca. 200

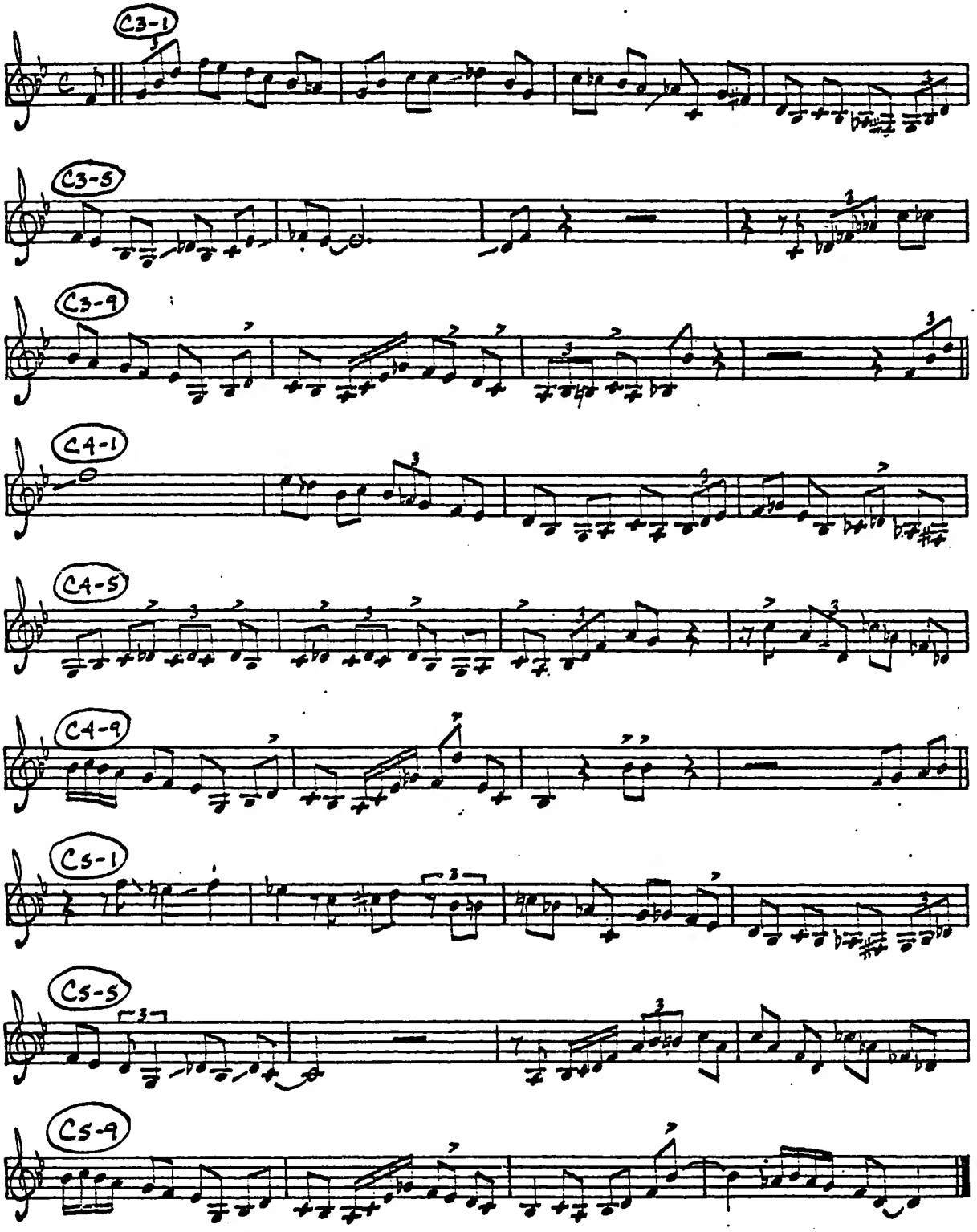


TINY'S TEMPO - Take 3

9/15/44

Savoy 526, MG 12001, others

♩ = ca. 210

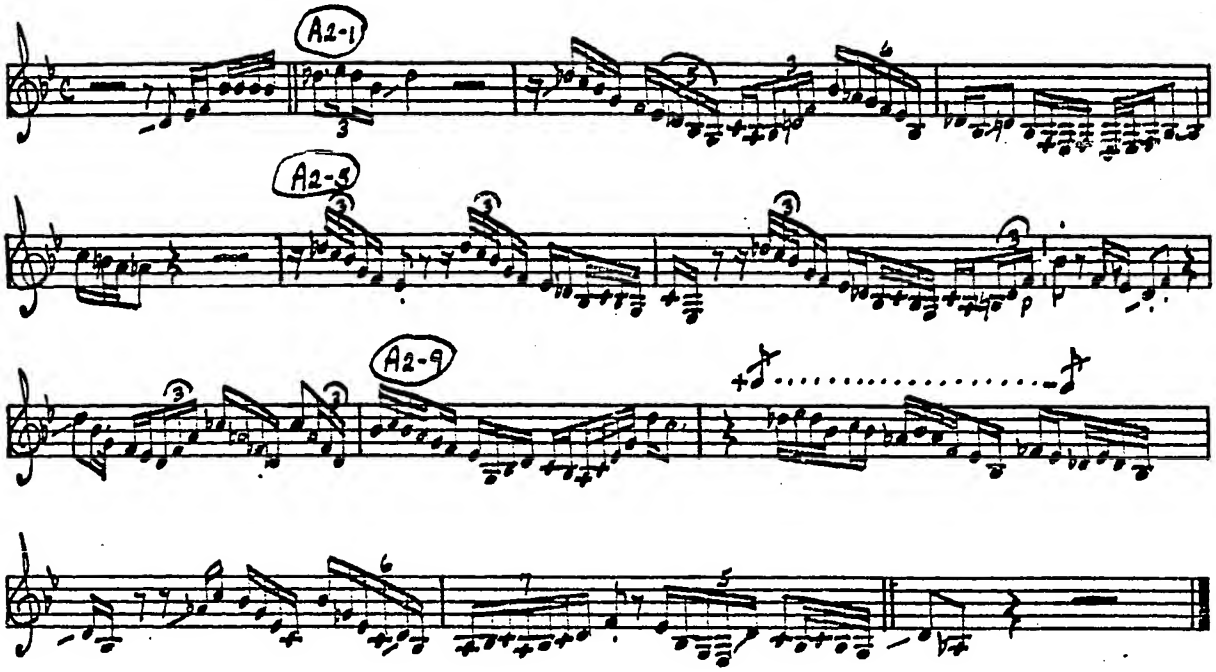


Slam Slam Blues - Take 1

6/6/45

Dizi 104's, others

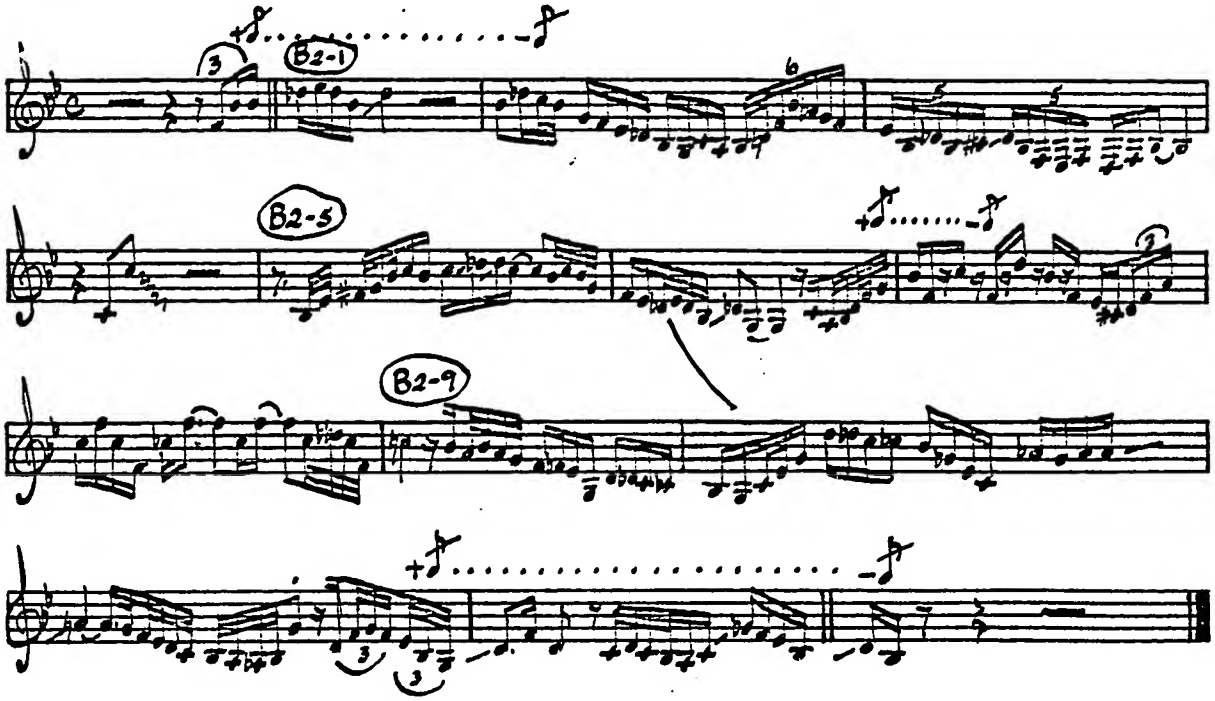
♩= ca. 75



Slam Slam Blues - Take 2

Comet 76, others

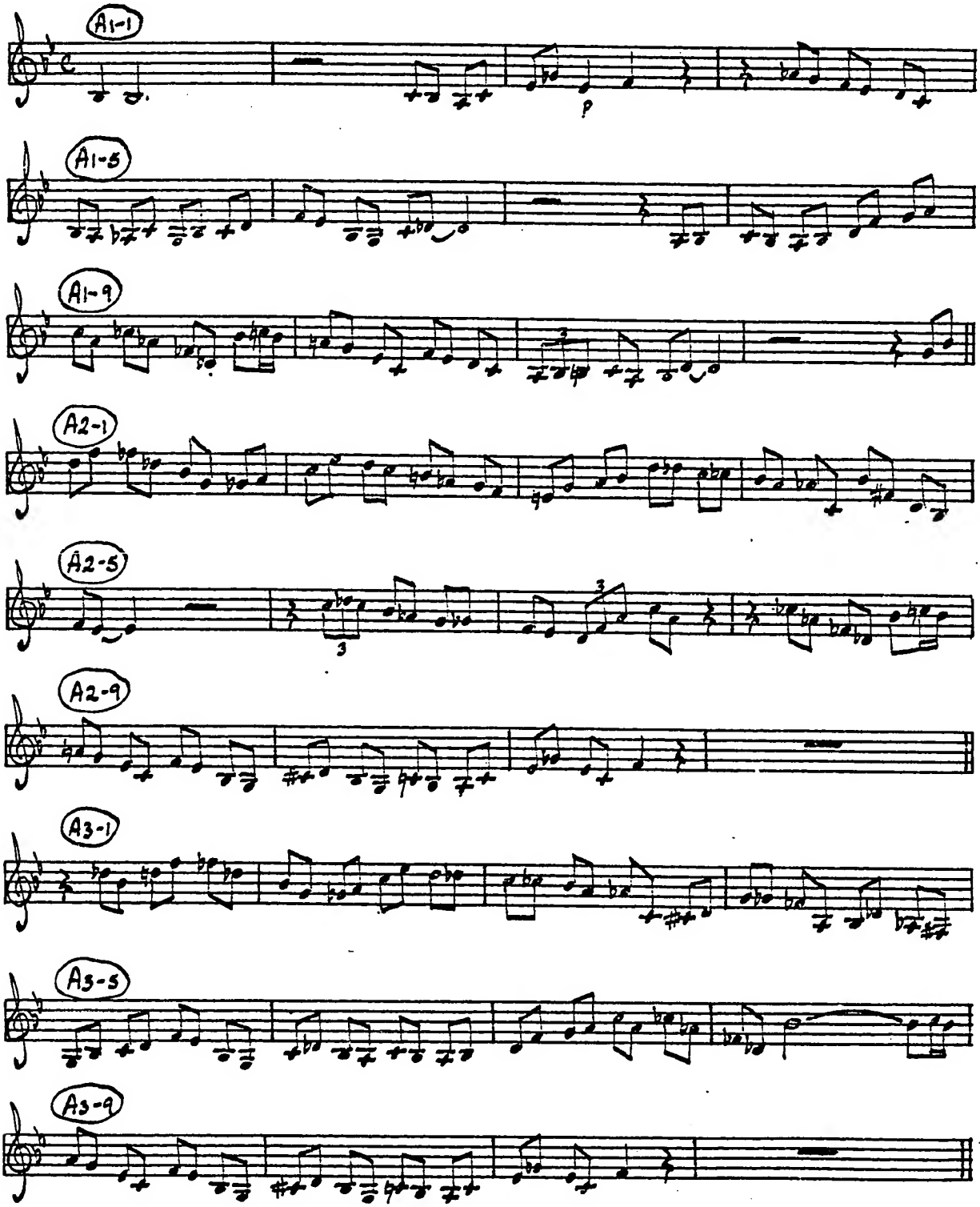
♩= ca. 70

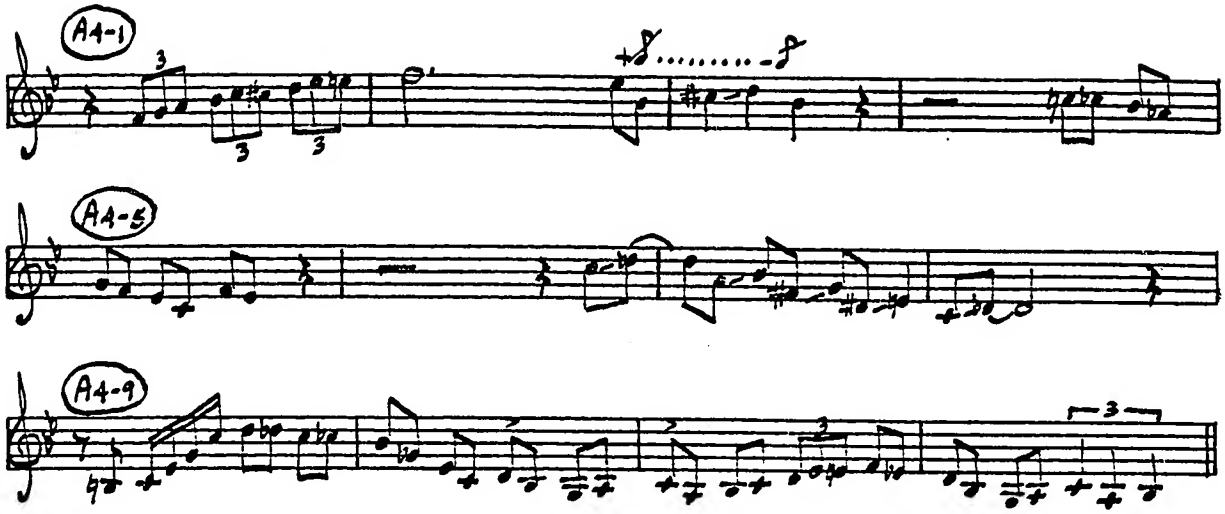


THE HYMN - Take 1 10/28/47

Dial 1056, others

♩= ca. 310

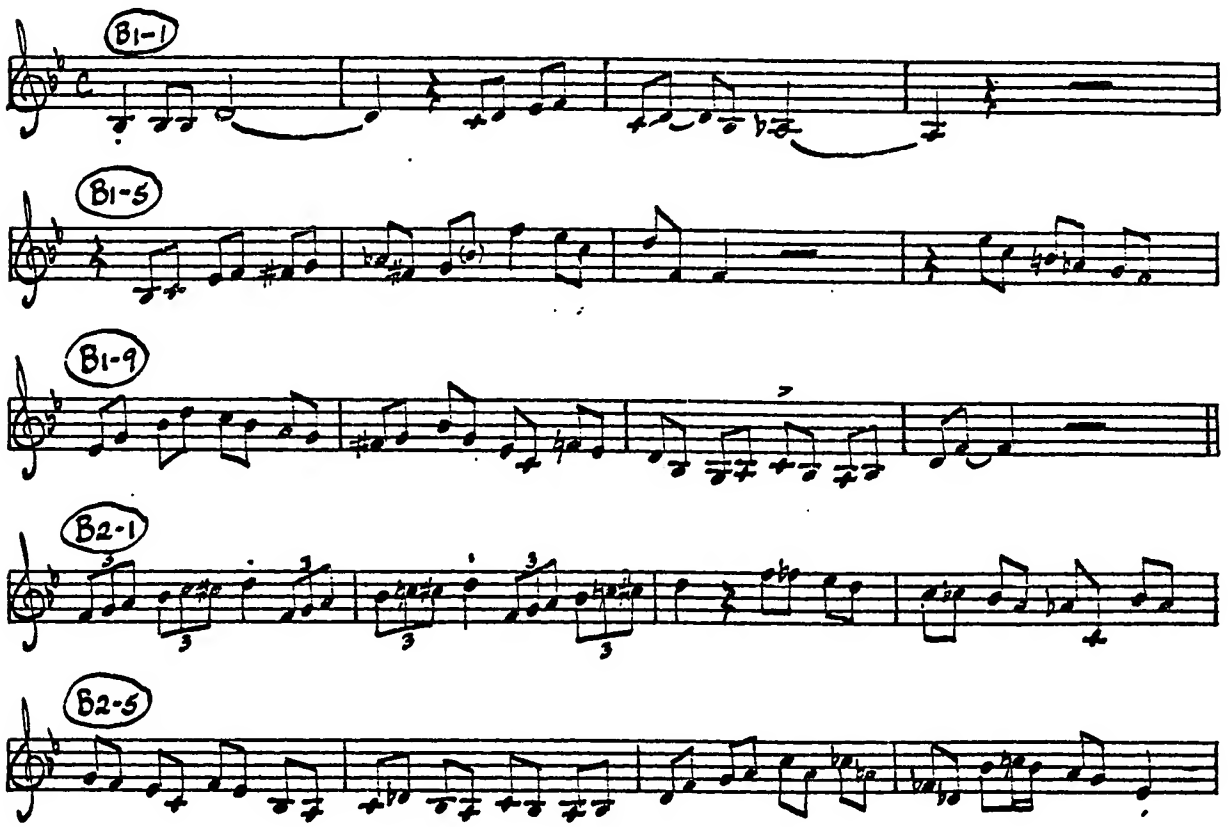


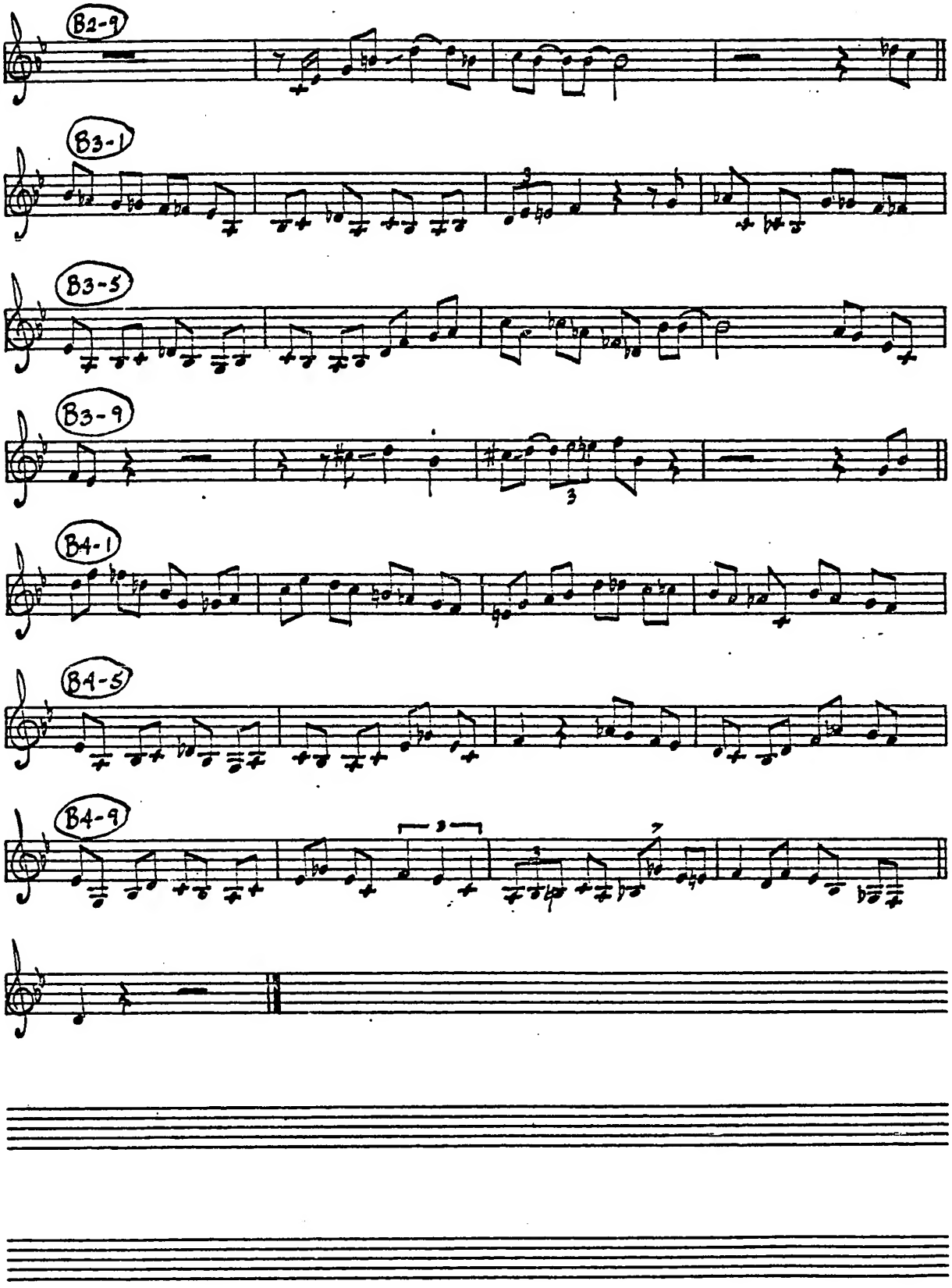


THE HYMN - Take 2 10/28/47

Diall P 212, others

♩= ca. 320

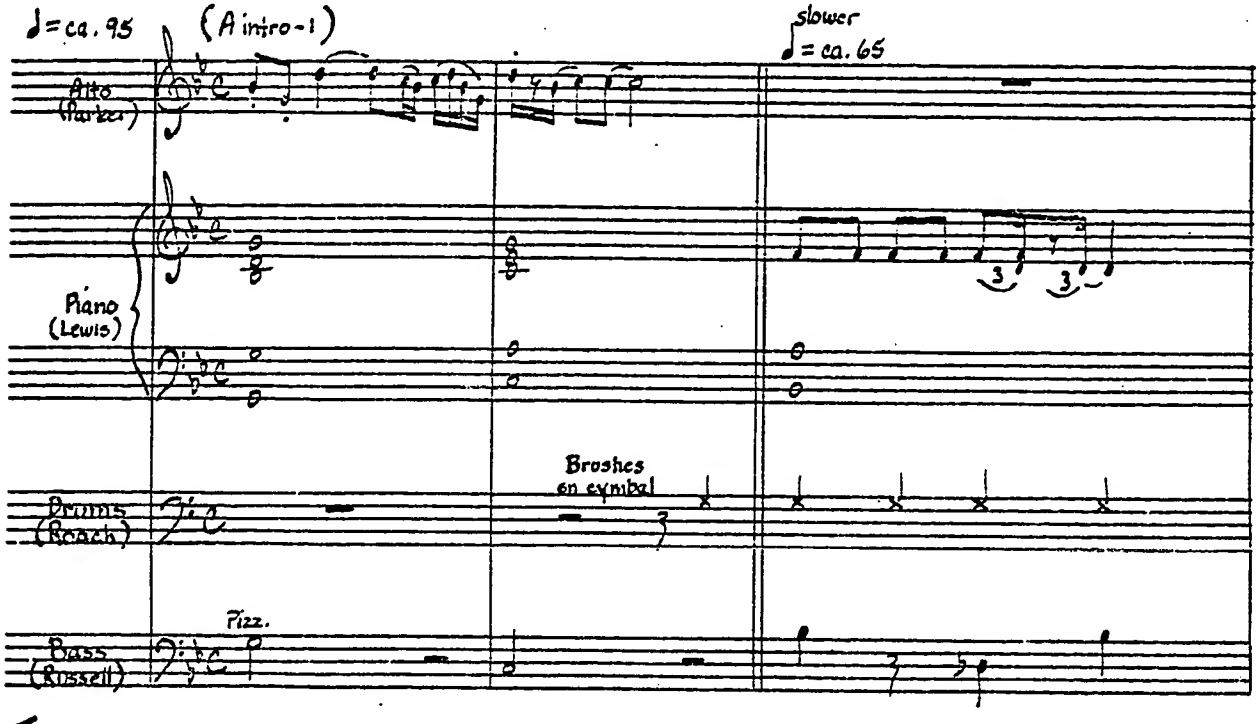


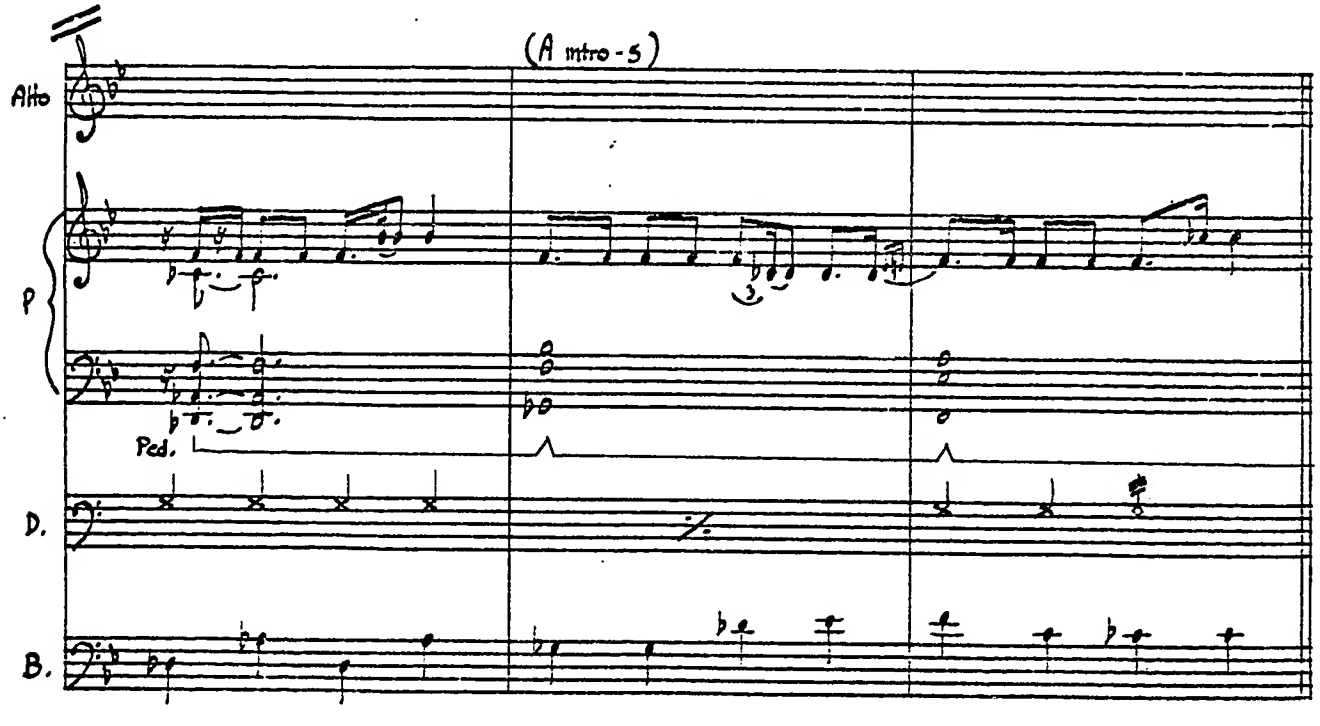

B2-9
B3-1
B3-5
B3-9
B4-1
B4-5
B4-9

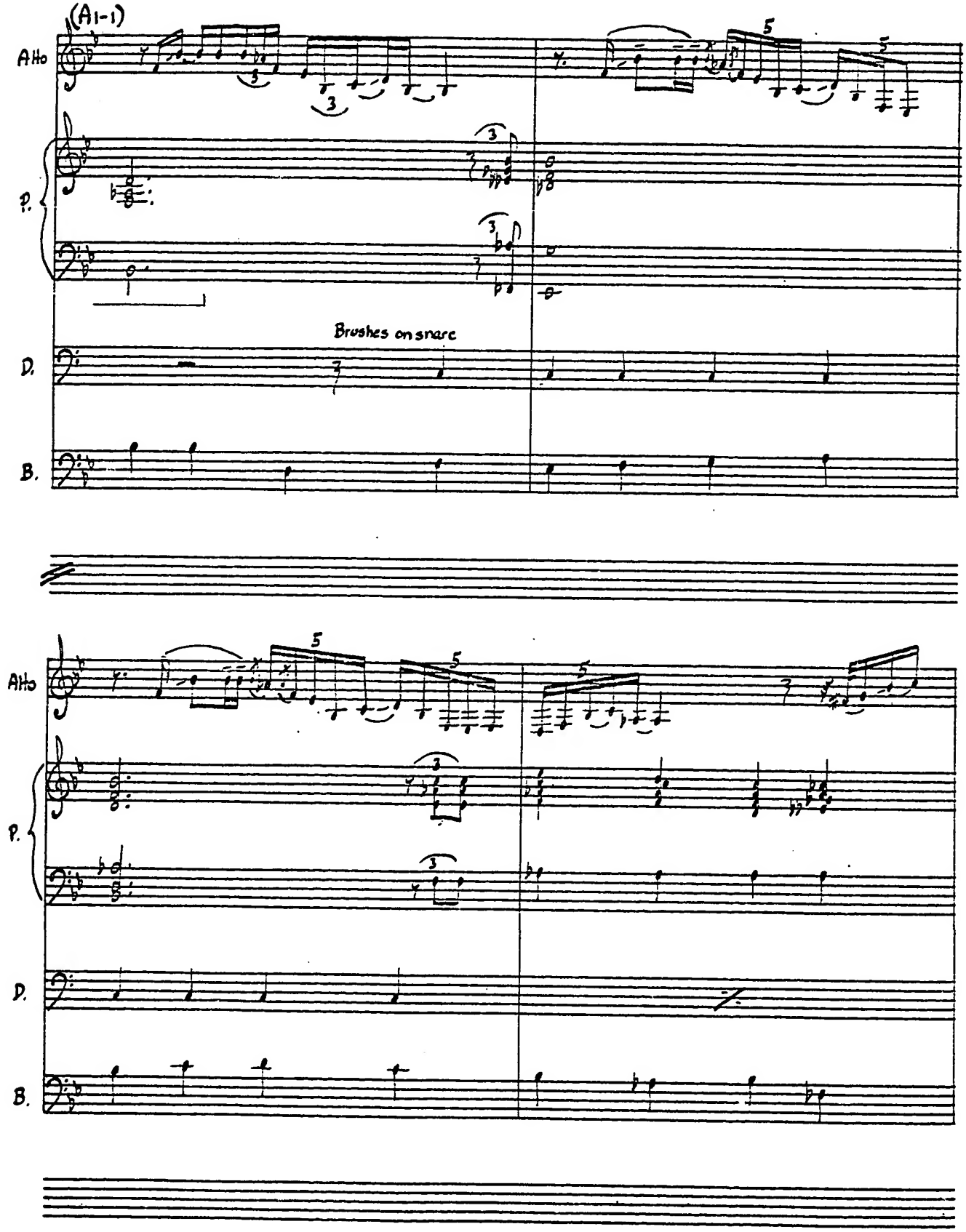
PARKER'S MOOD - Take 1

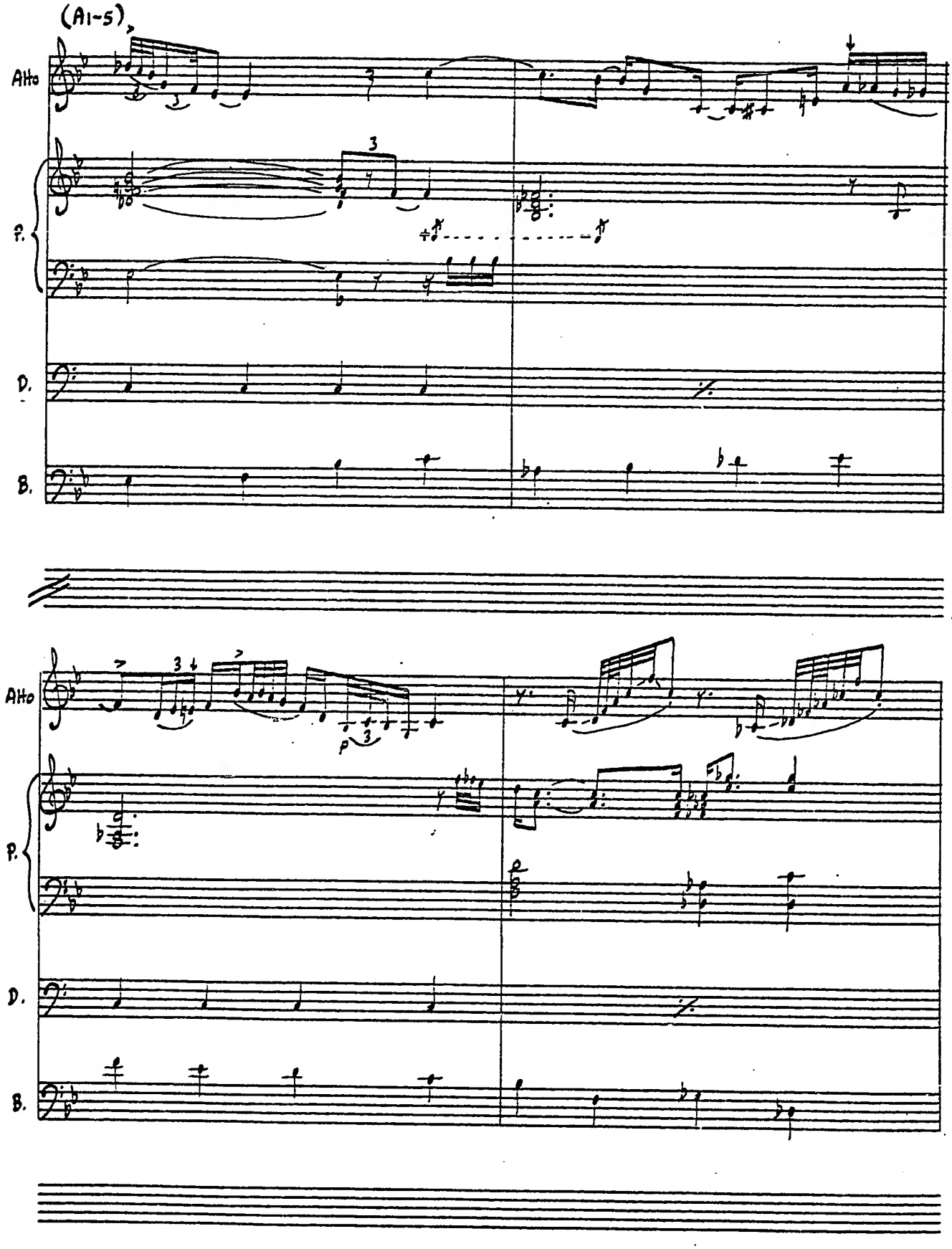
8/29/48?

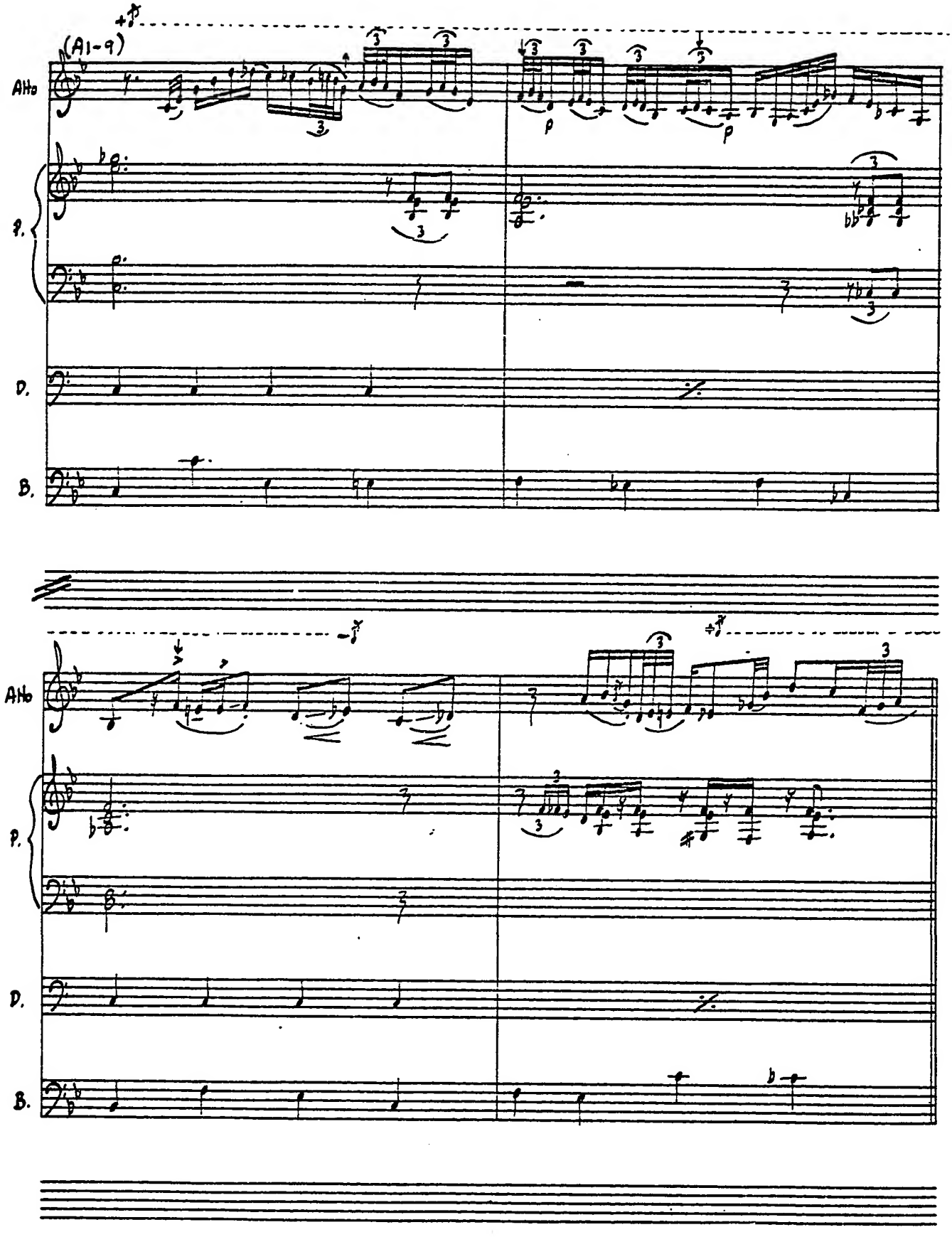
Savoy MG 12000, others

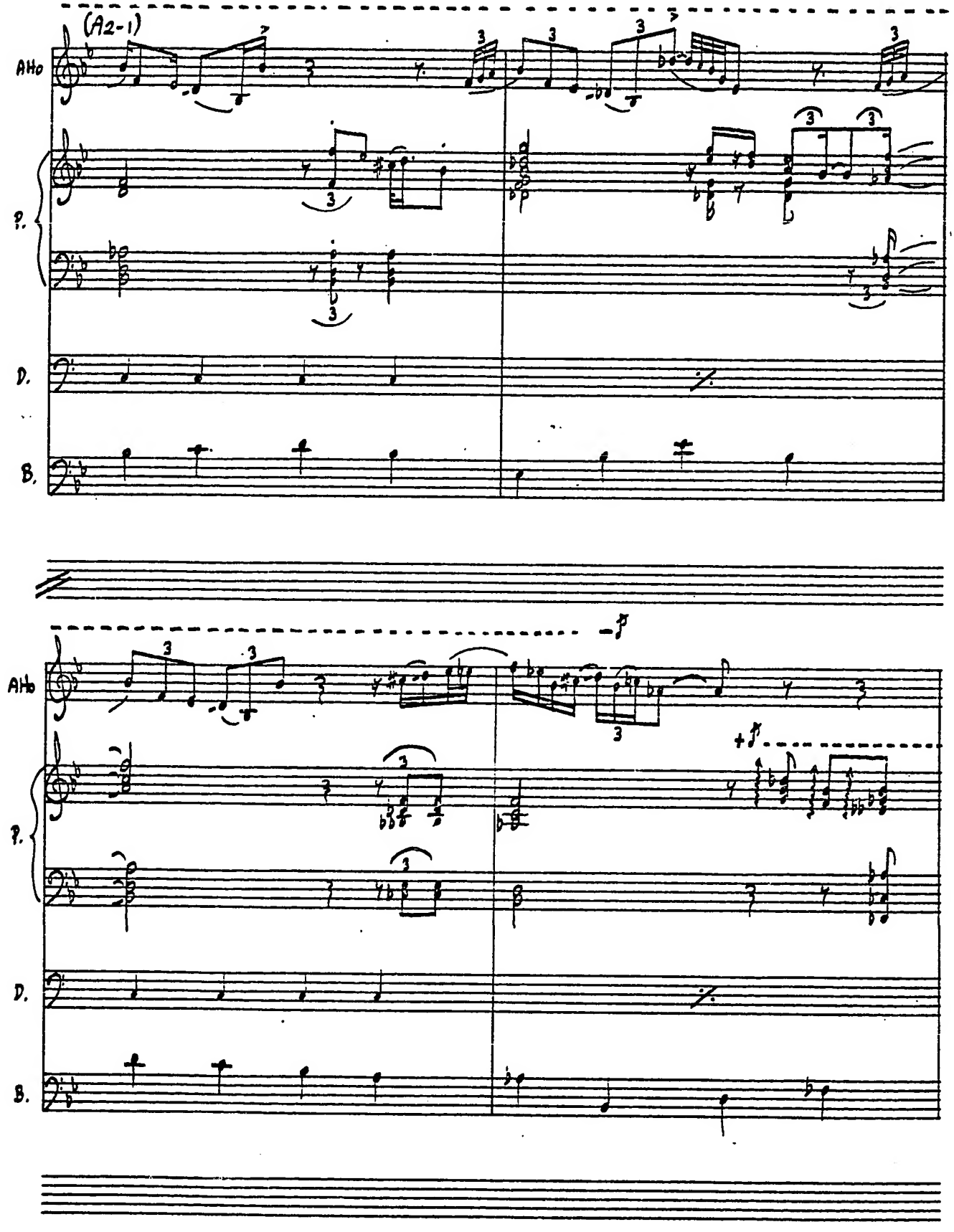


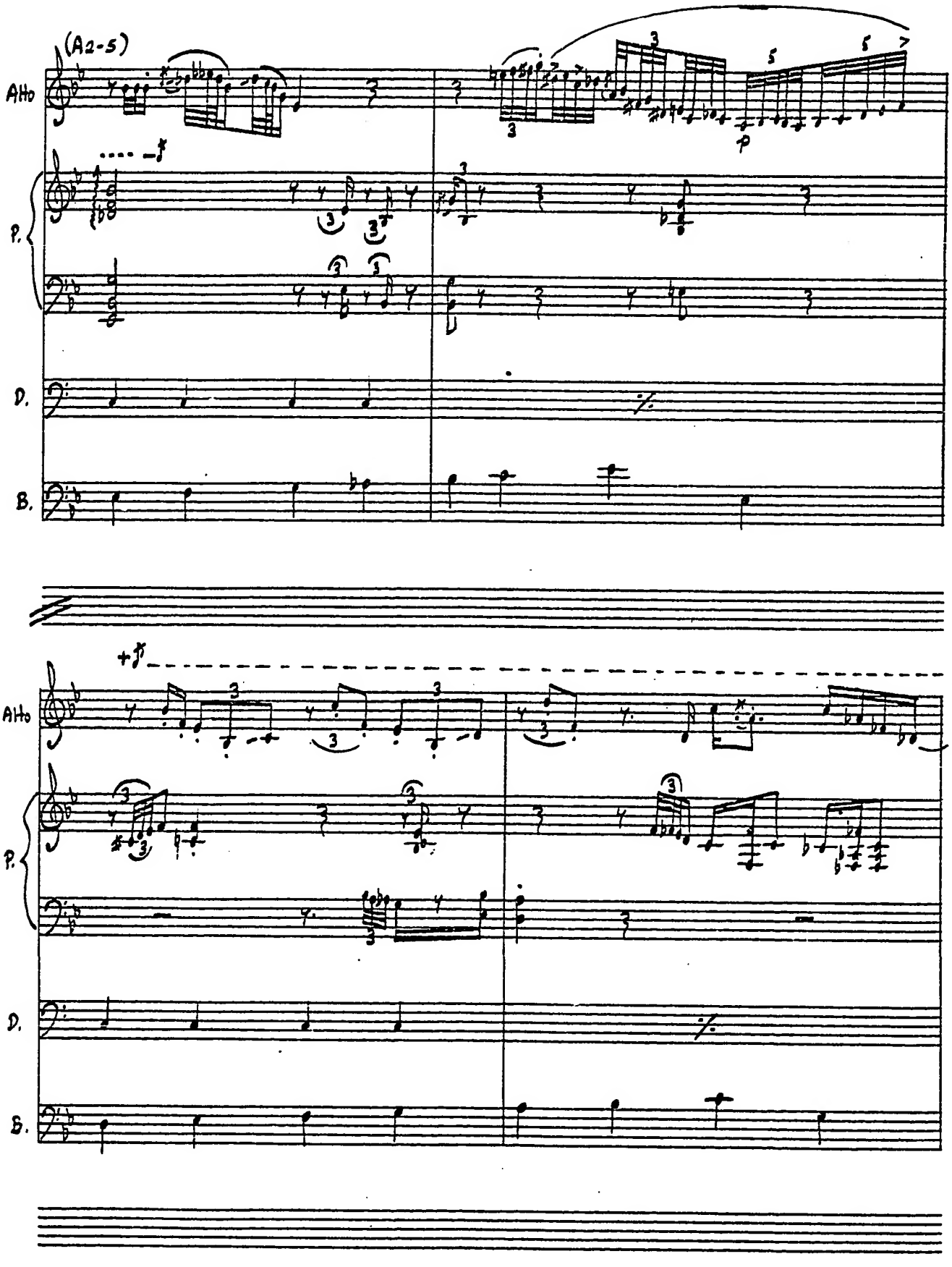


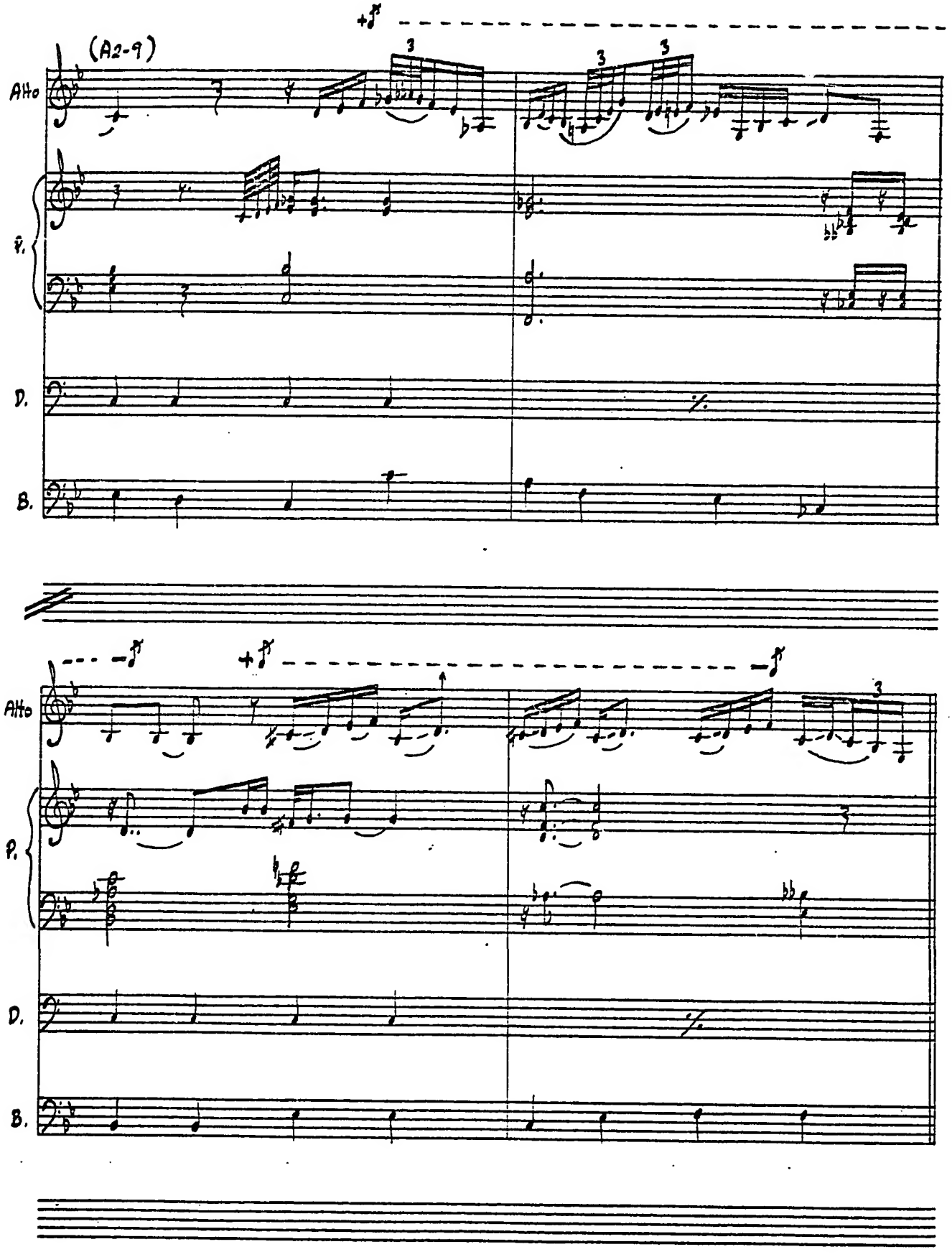

(A1-1)
Alto
P.
Brushes on snare
D.
B.
Alto
P.
D.
B.

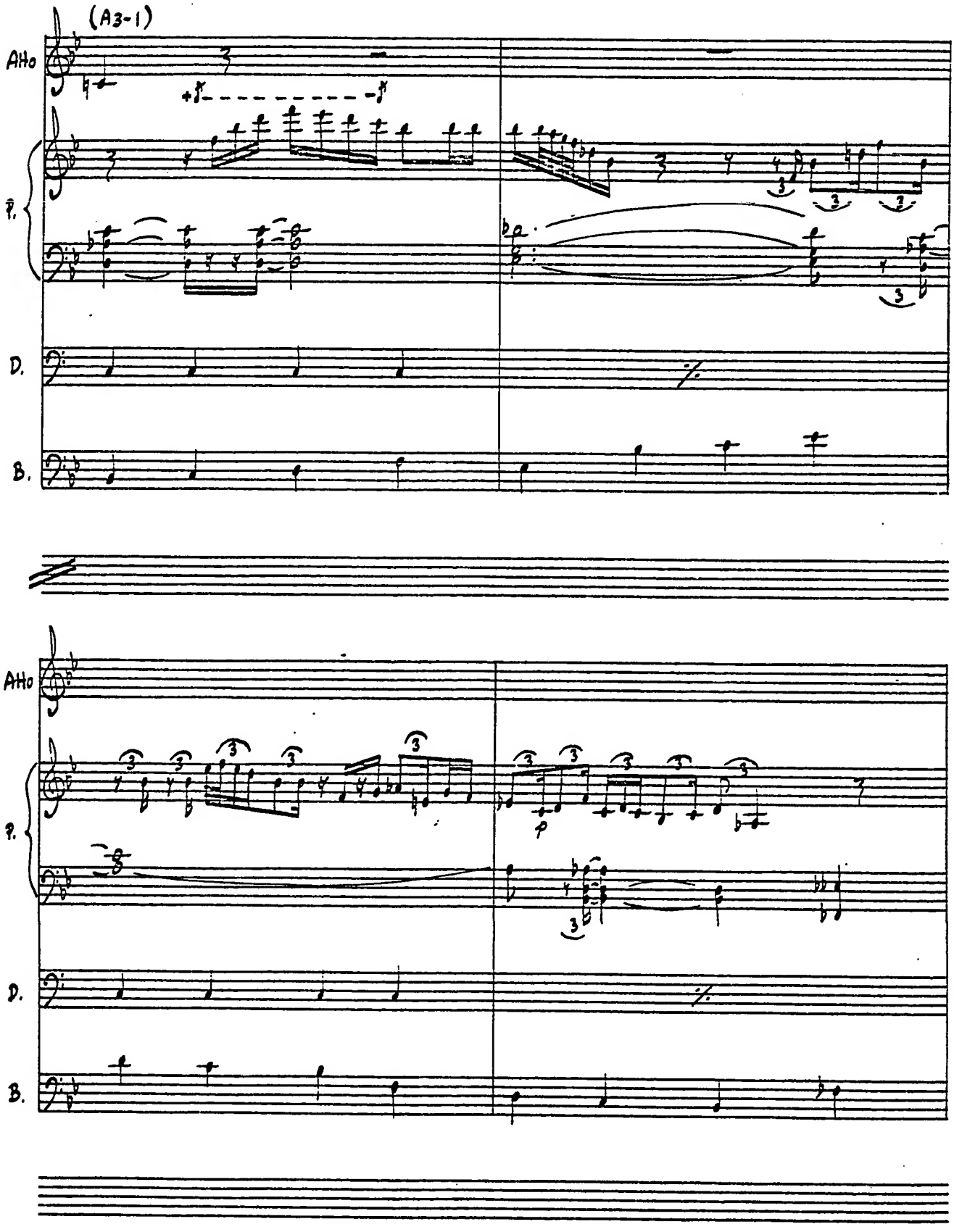

(A1-5)
Alto
P.
D.
B.
Alto
P.
D.
B.

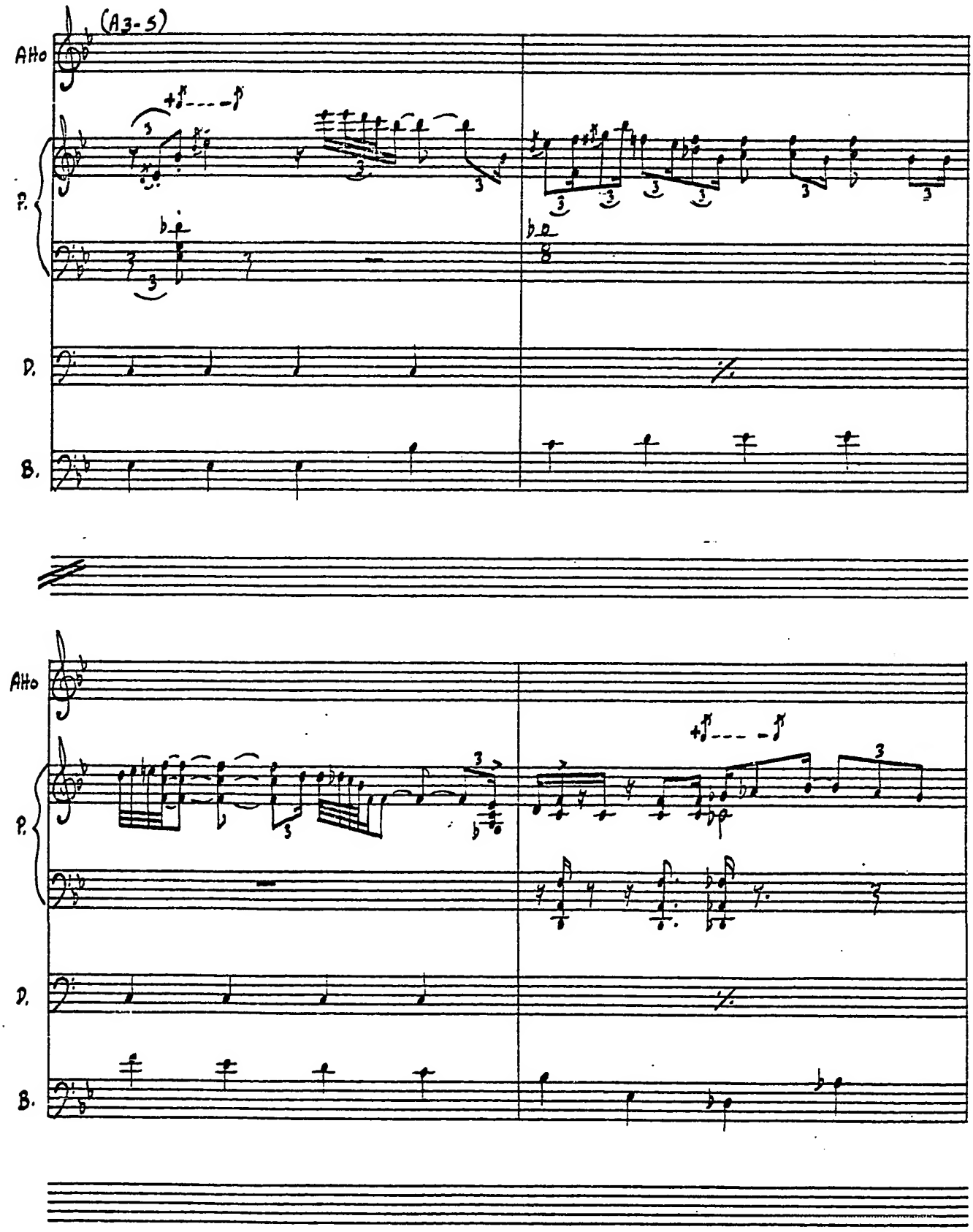

(A1-9)
Alto
P.
D.
B.
p
p
Alto
P.
D.
B.

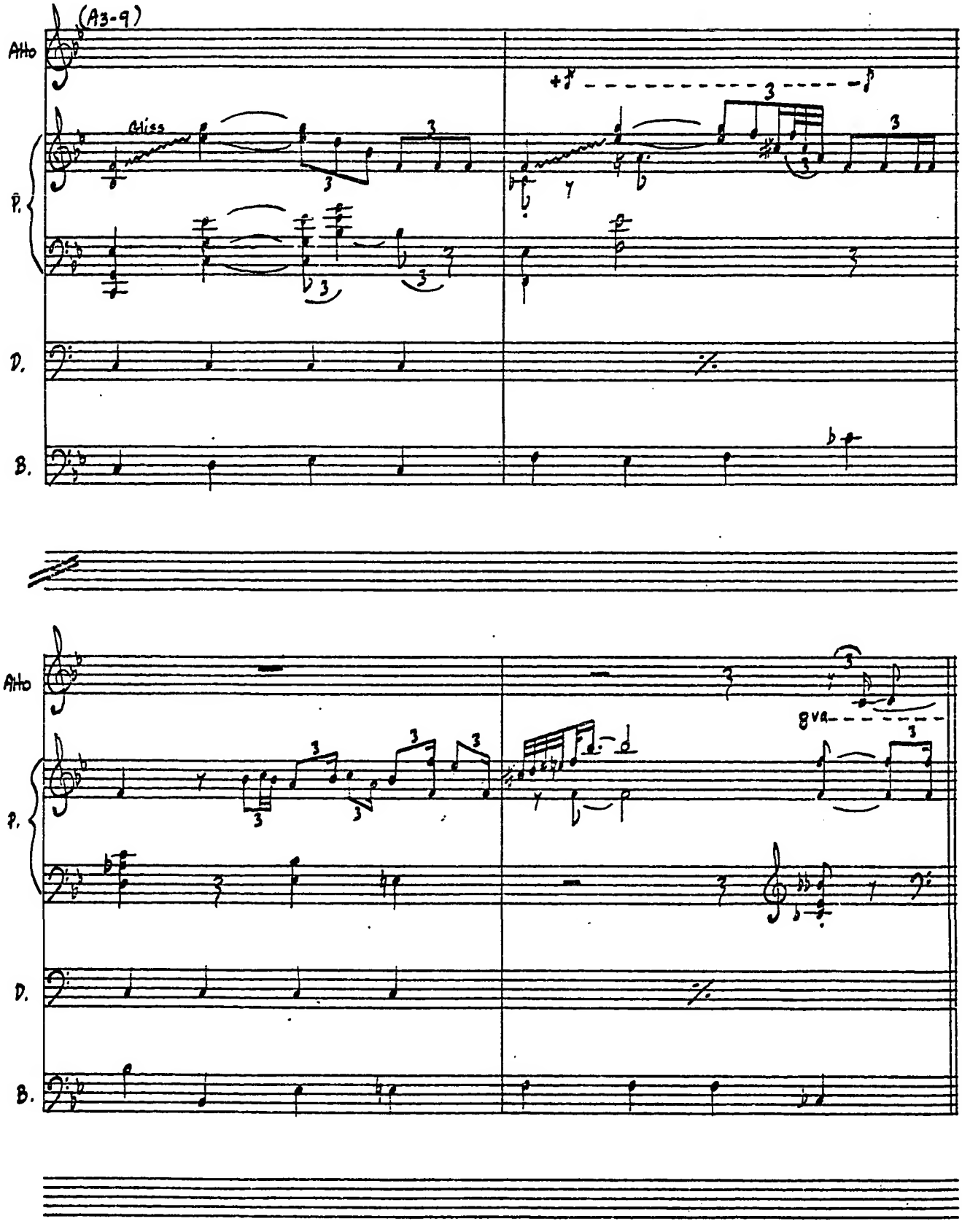

(A2-1)
AHo
P.
D.
B.
AHo
P.
D.
B.

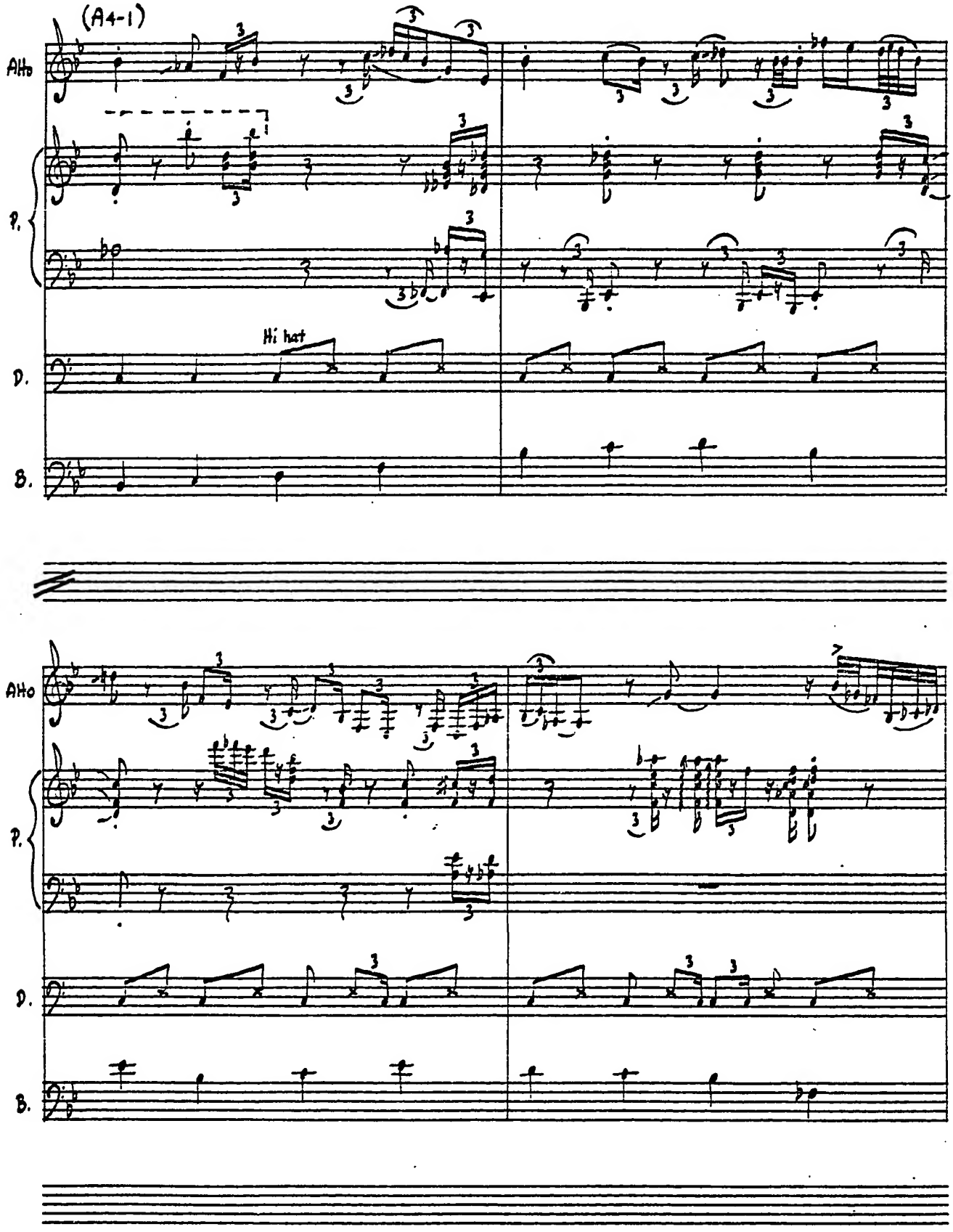

(A2-5)
Alto
P.
D.
B.
+ff
Alto
P.
D.
B.

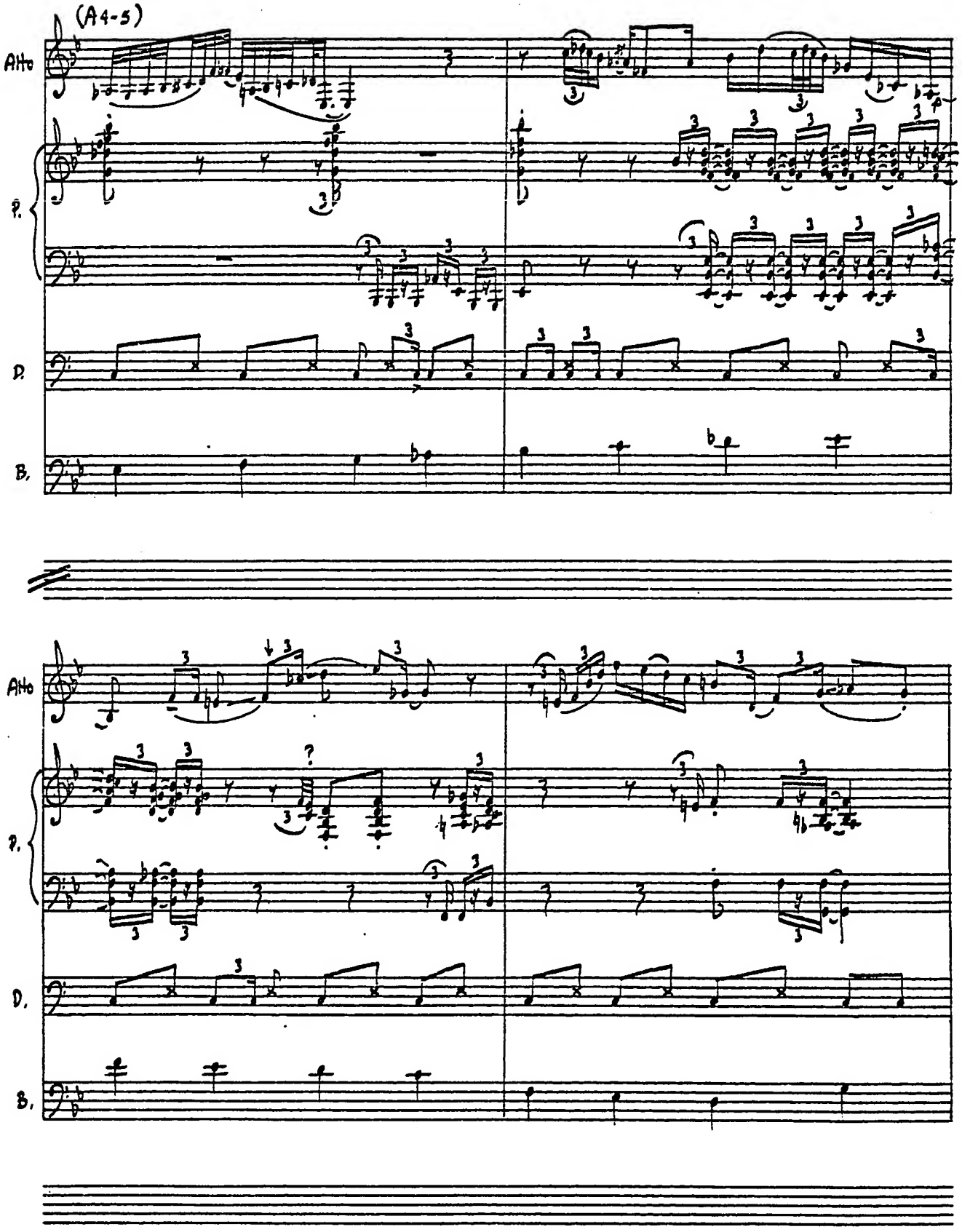

(A2-9)
Alto
P.
D.
B.
Alto
P.
D.
B.

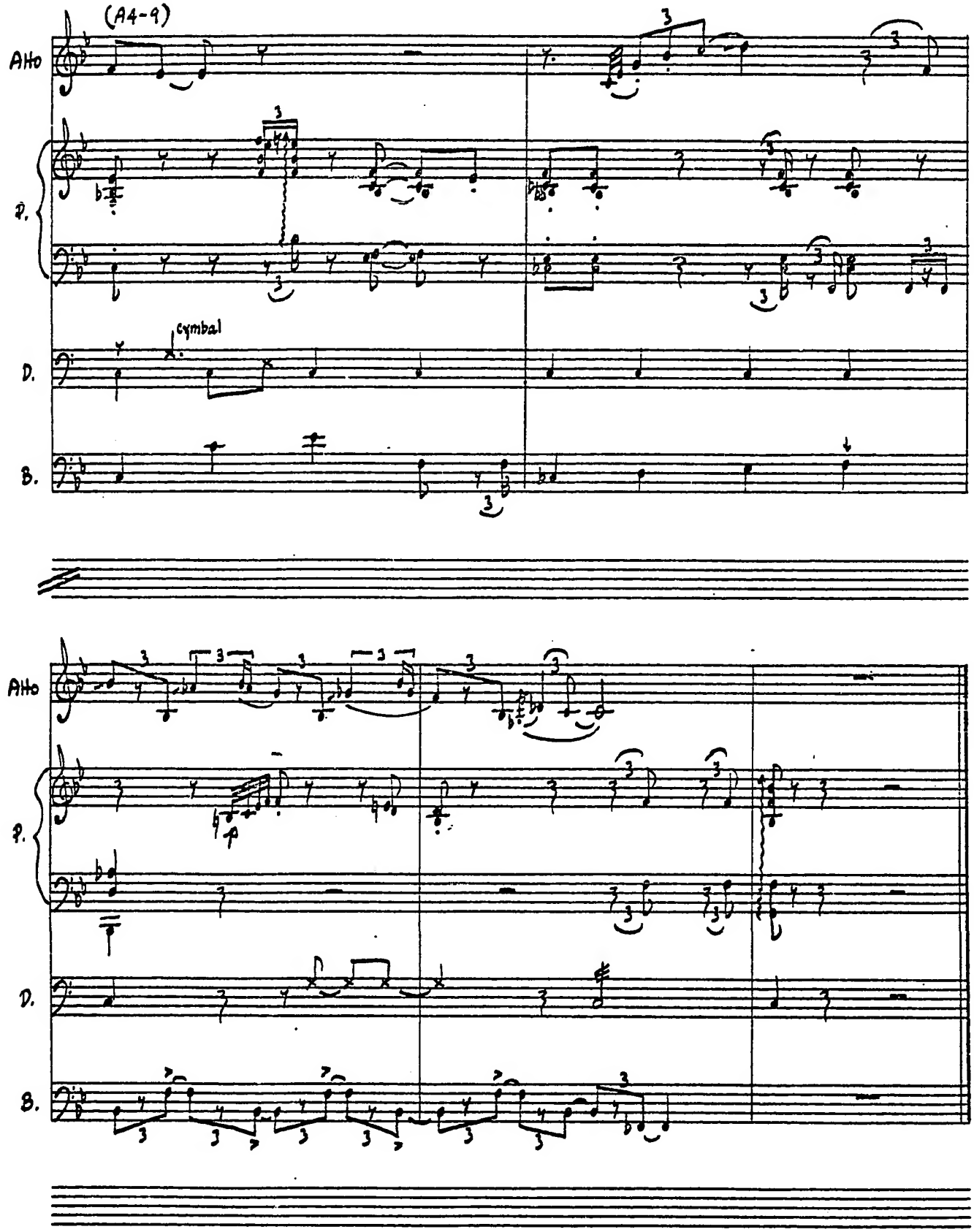

(A3-1)
AHo
P.
D.
B.
AHo
P.
D.
B.


(A3-5)
Alto
P.
D.
B.
Alto
P.
D.
B.


(A3-9)
Alto
P.
D.
B.
Alto
P.
D.
B.
8va


(A4-1)
Alto
P.
Hi hat
D.
B.
Alto
P.
D.
B.


(A4-5)
Alto
P.
D.
B.
Alto
P.
D.
B.


(A4-9)
Alto
P.
cymbal
D.
B.
Alto
P.
D.
B.

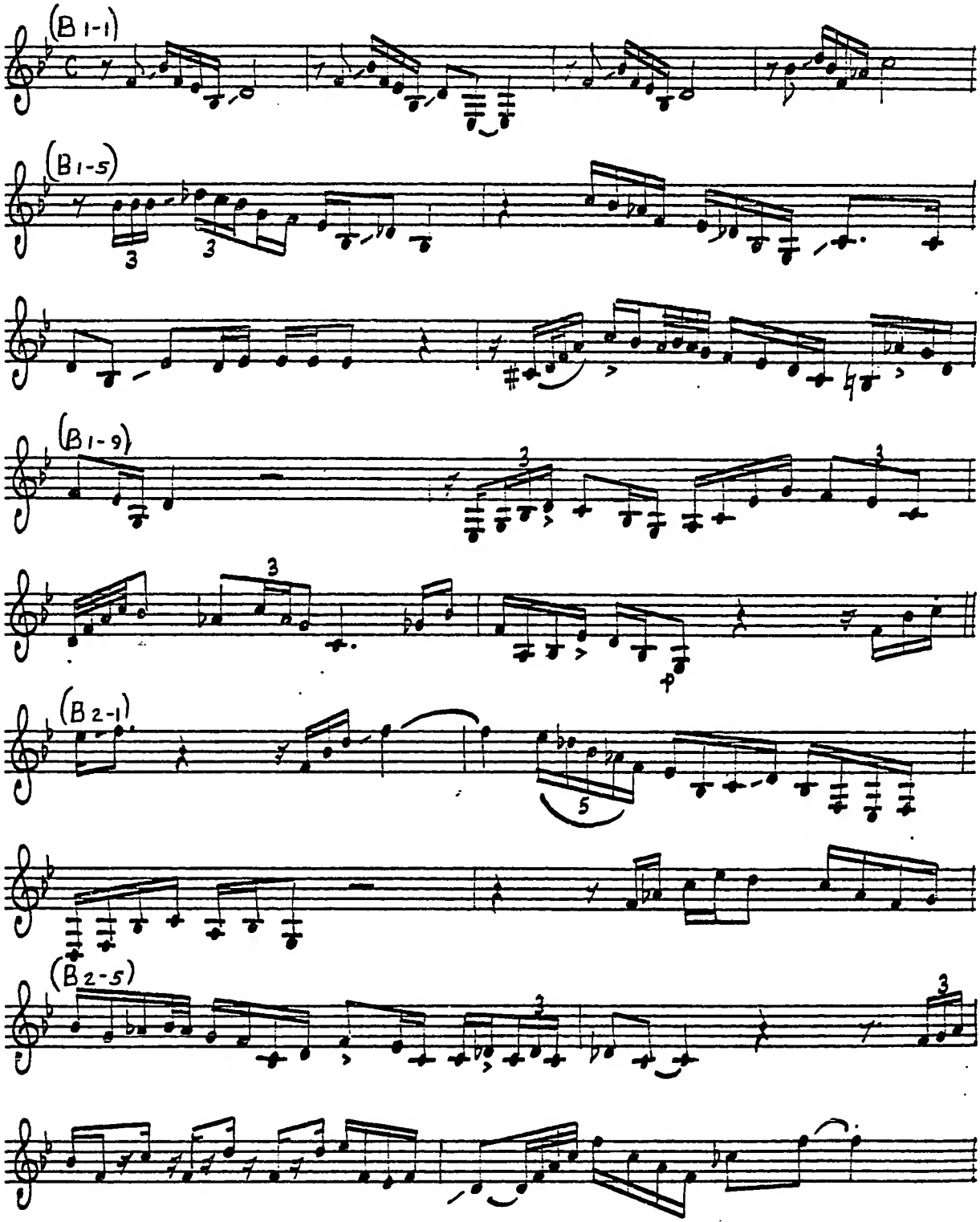
PARKER'S MOOD

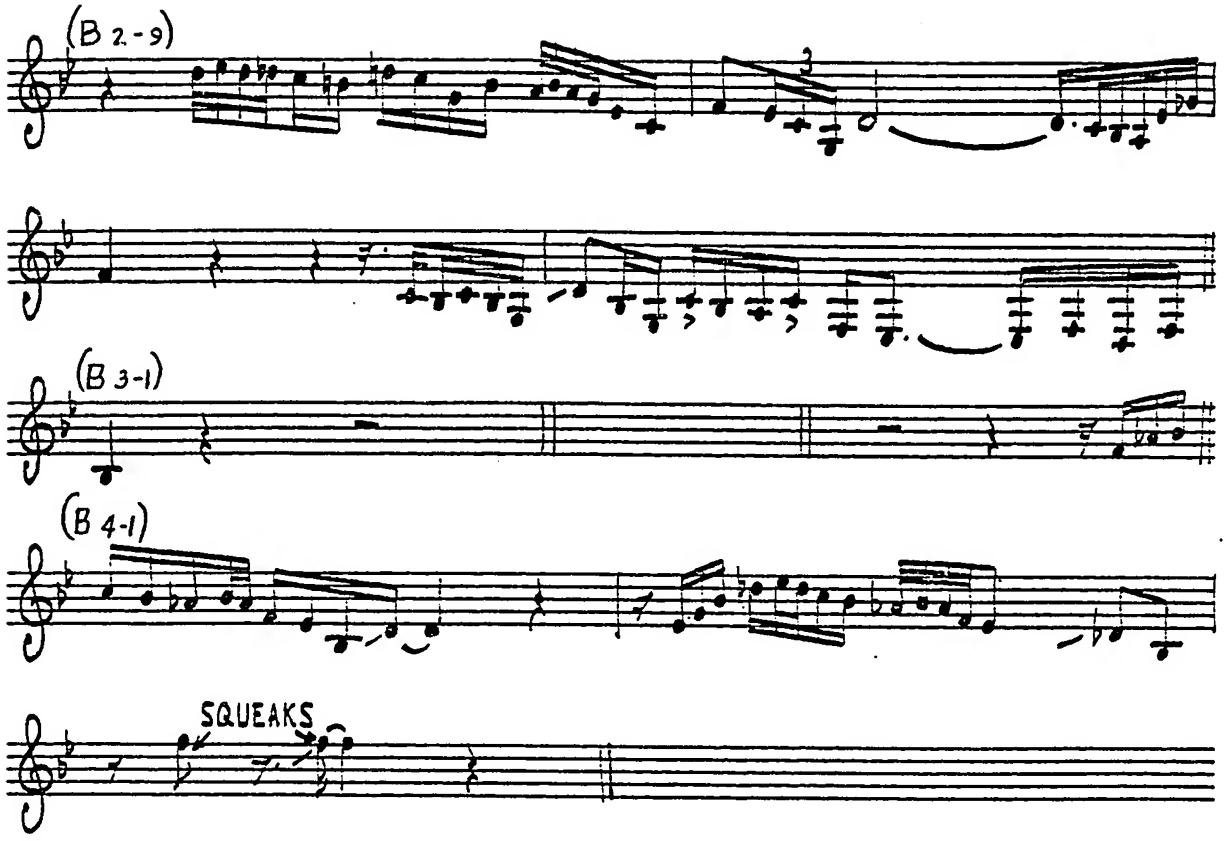
8/29/48 ?

SAVOY MG 12009, OTHERS

♩ = CA. 85

TAKE 2




(B 2-9)
(B 3-1)
(B 4-1)
SQUEAKS

PARKER'S MOOD

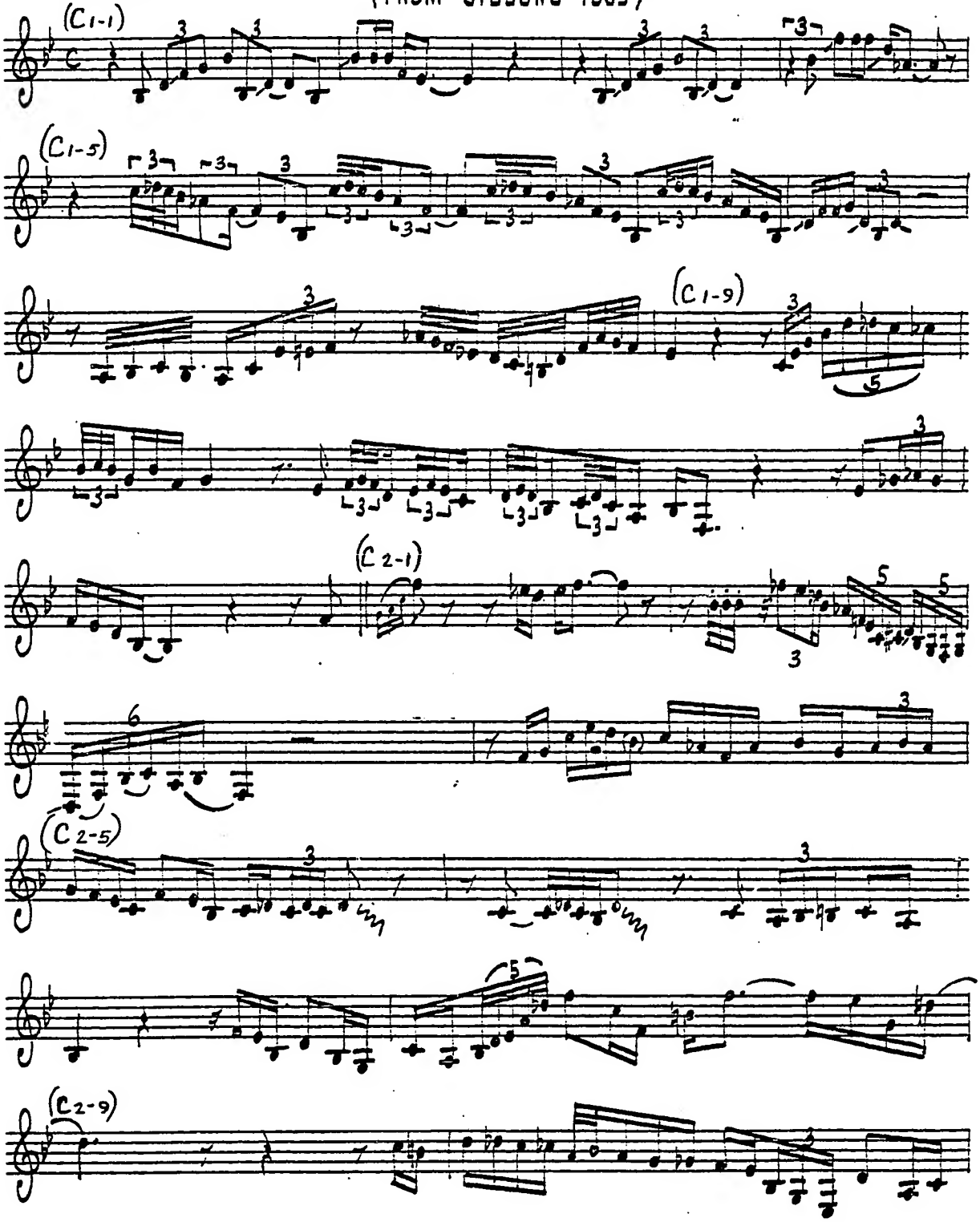
8/29/48 ?

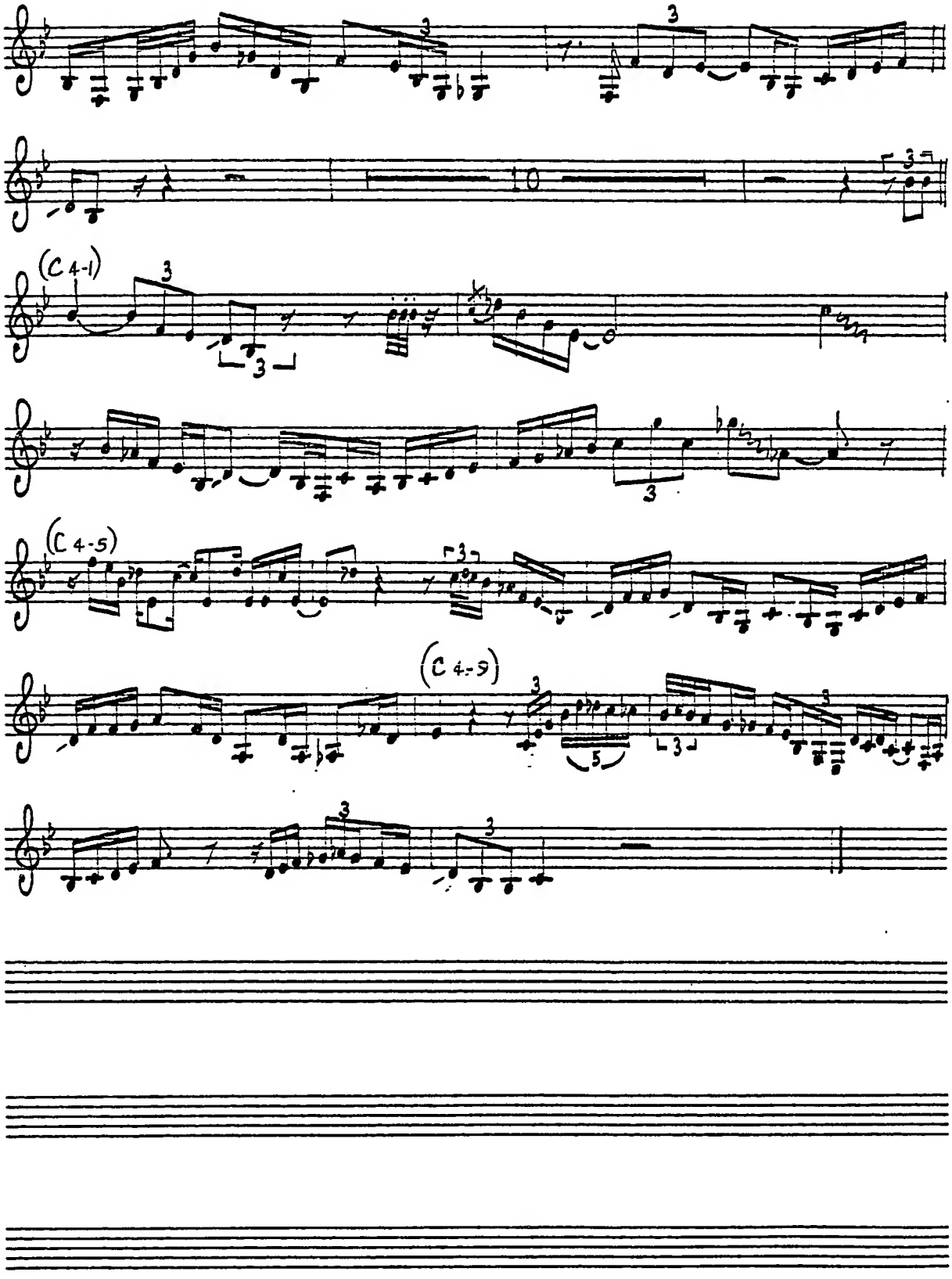
SAVOY 939, MG 12009, OTHERS

TAKE 3

(FROM SIDDONS 1965)

♩=CA.80

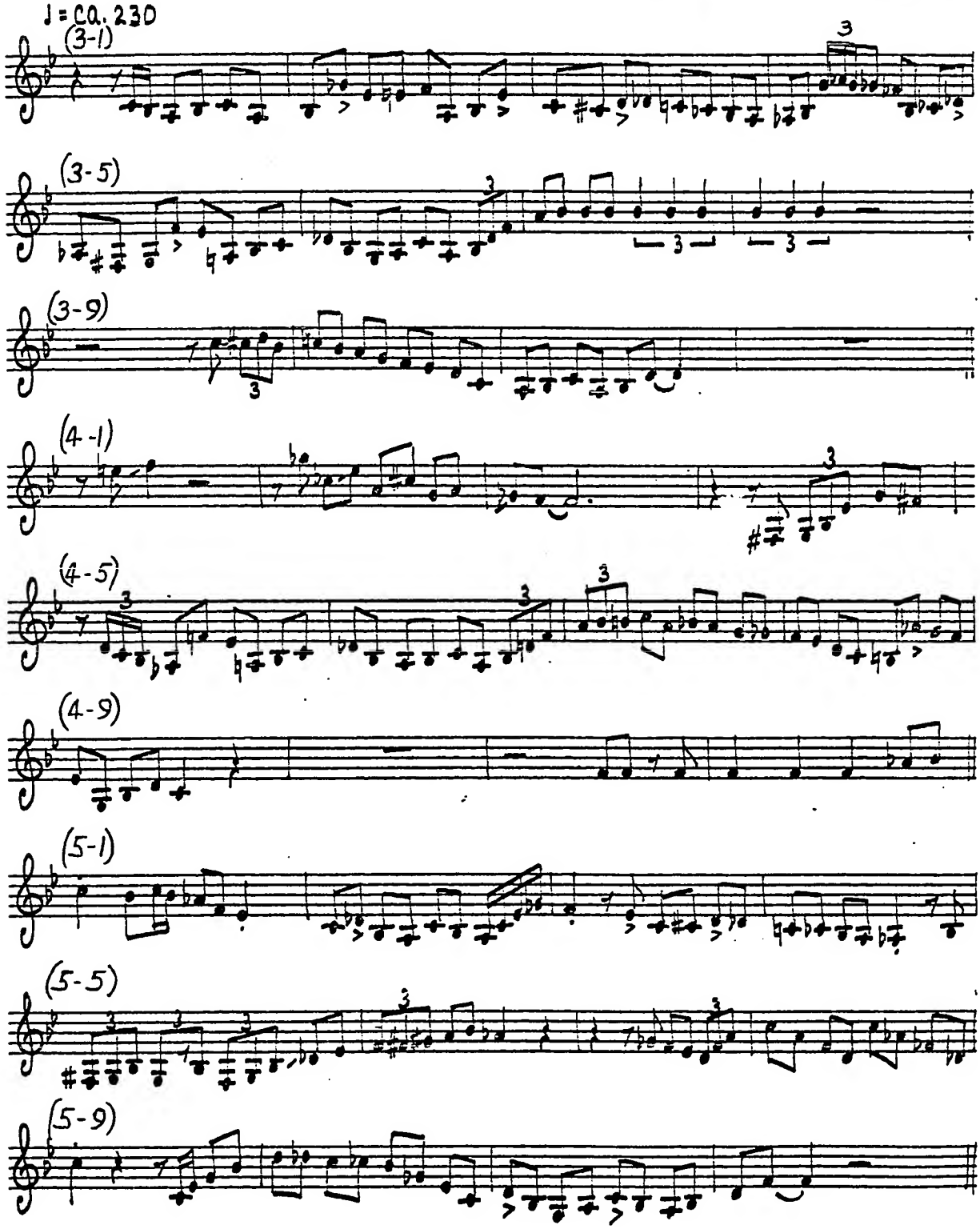


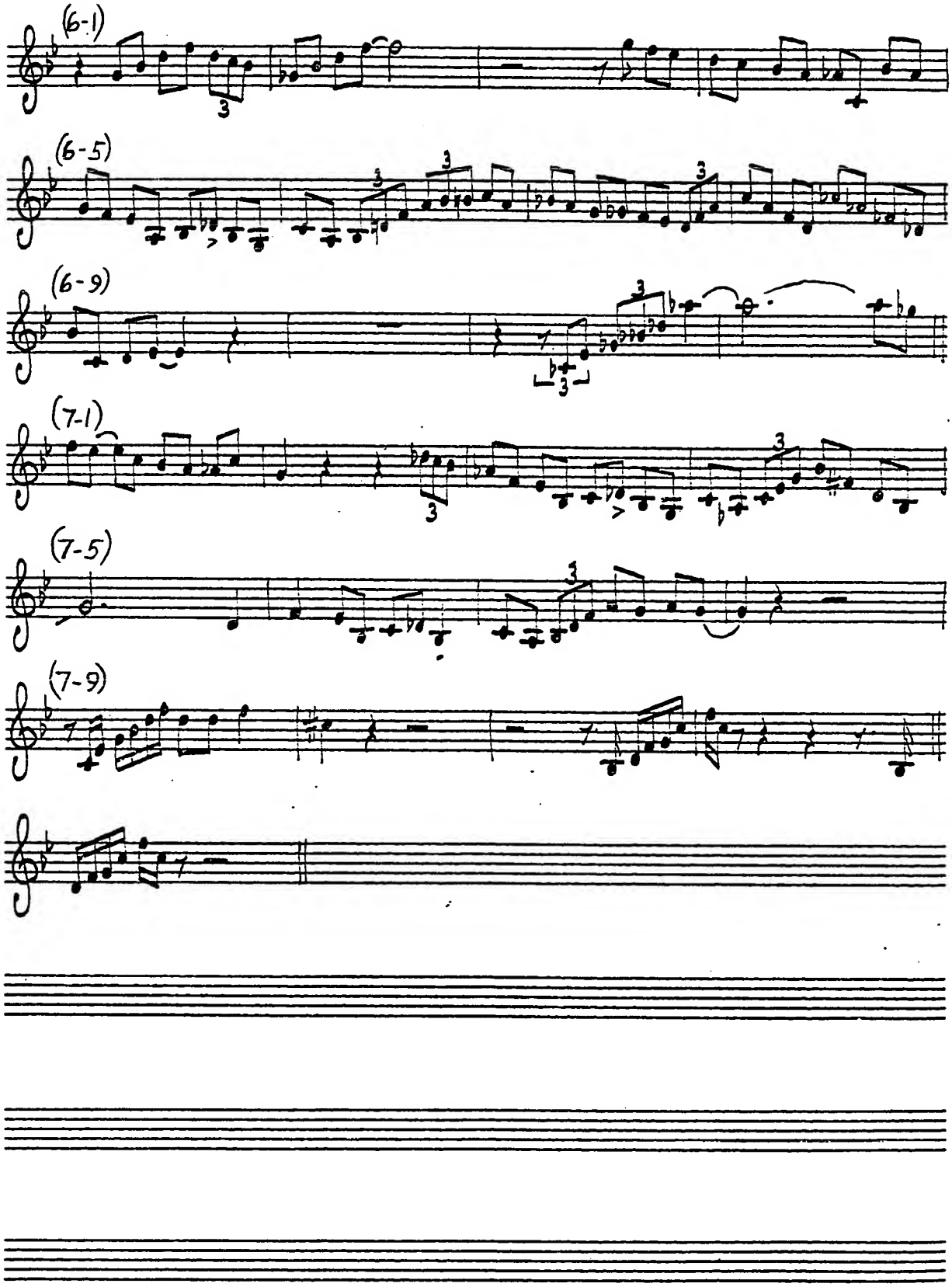

(C 4-1)
(C 4-5)
(C 4-9)

BIG FOOT 12/11/48

LE JAZZ COOL DE 10".

OTHERS



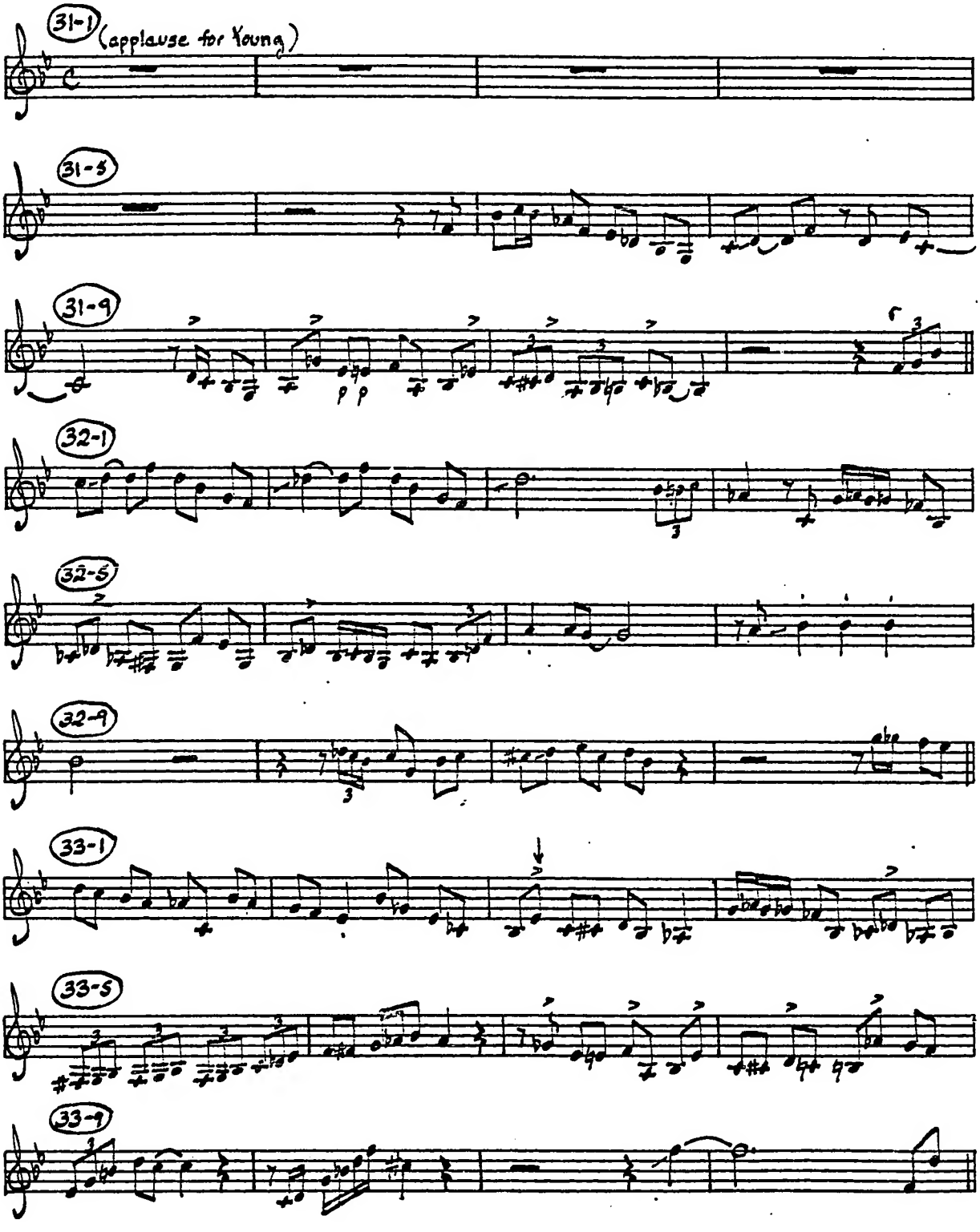

(6-1)
(6-5)
(6-9)
(7-1)
(7-5)
(7-9)

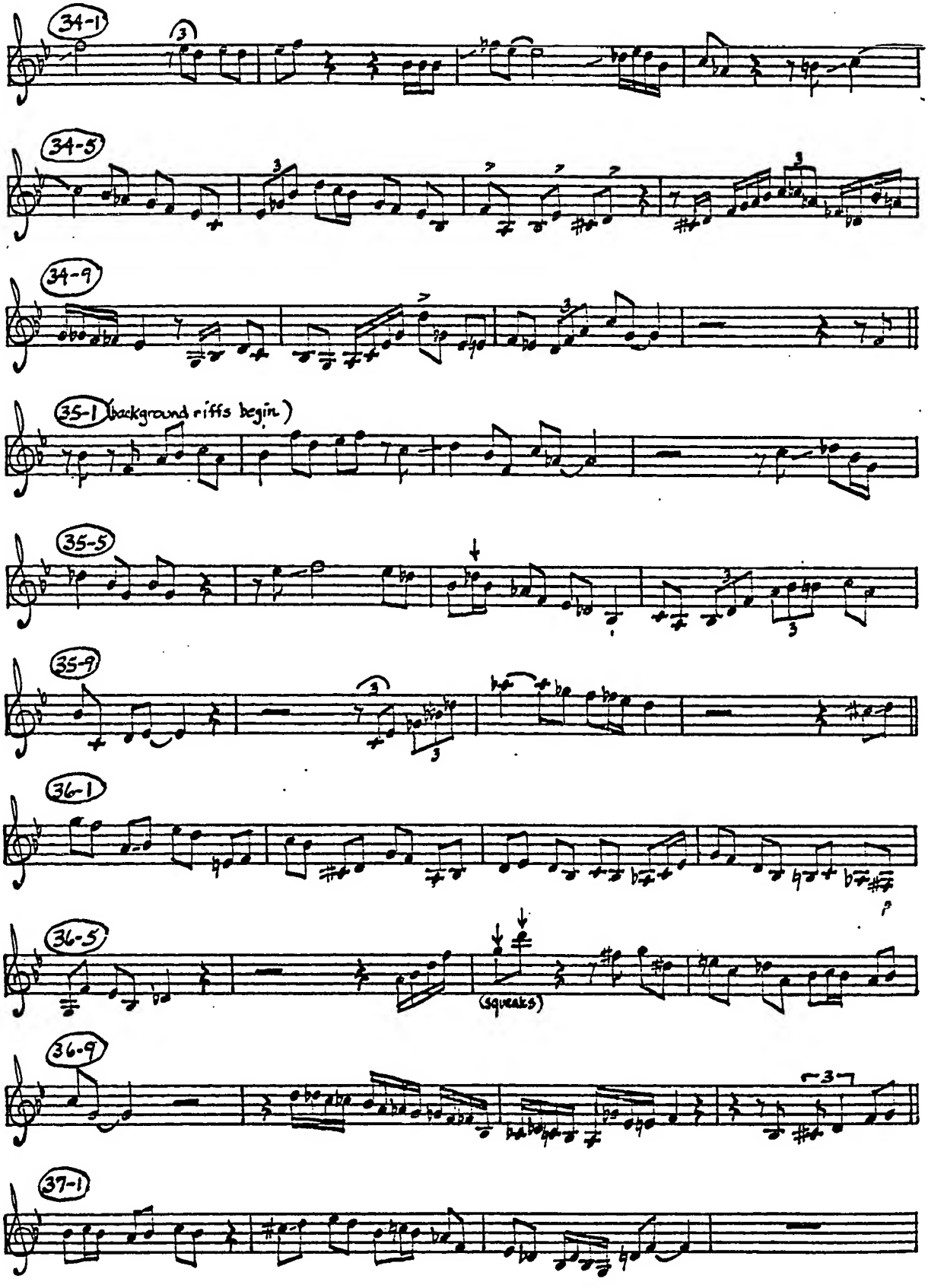
THE OPENER

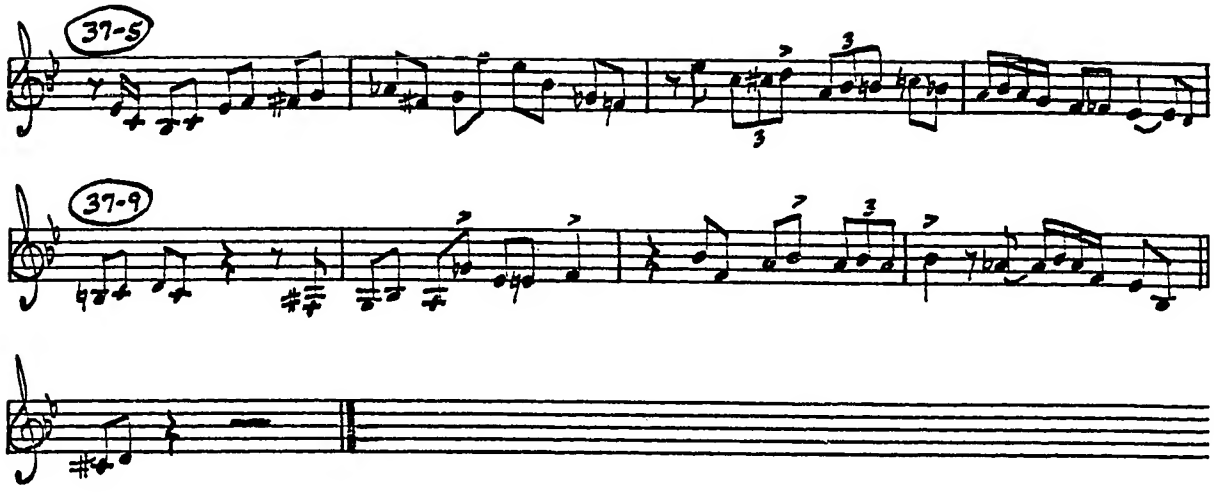
9/18/49

Mercury/Clef 11054-6, others

♩= ca. 195




34-1
34-5
34-9
35-1 (background riffs begin)
35-5
35-9
36-1
36-5
(squeaks)
36-9
37-1

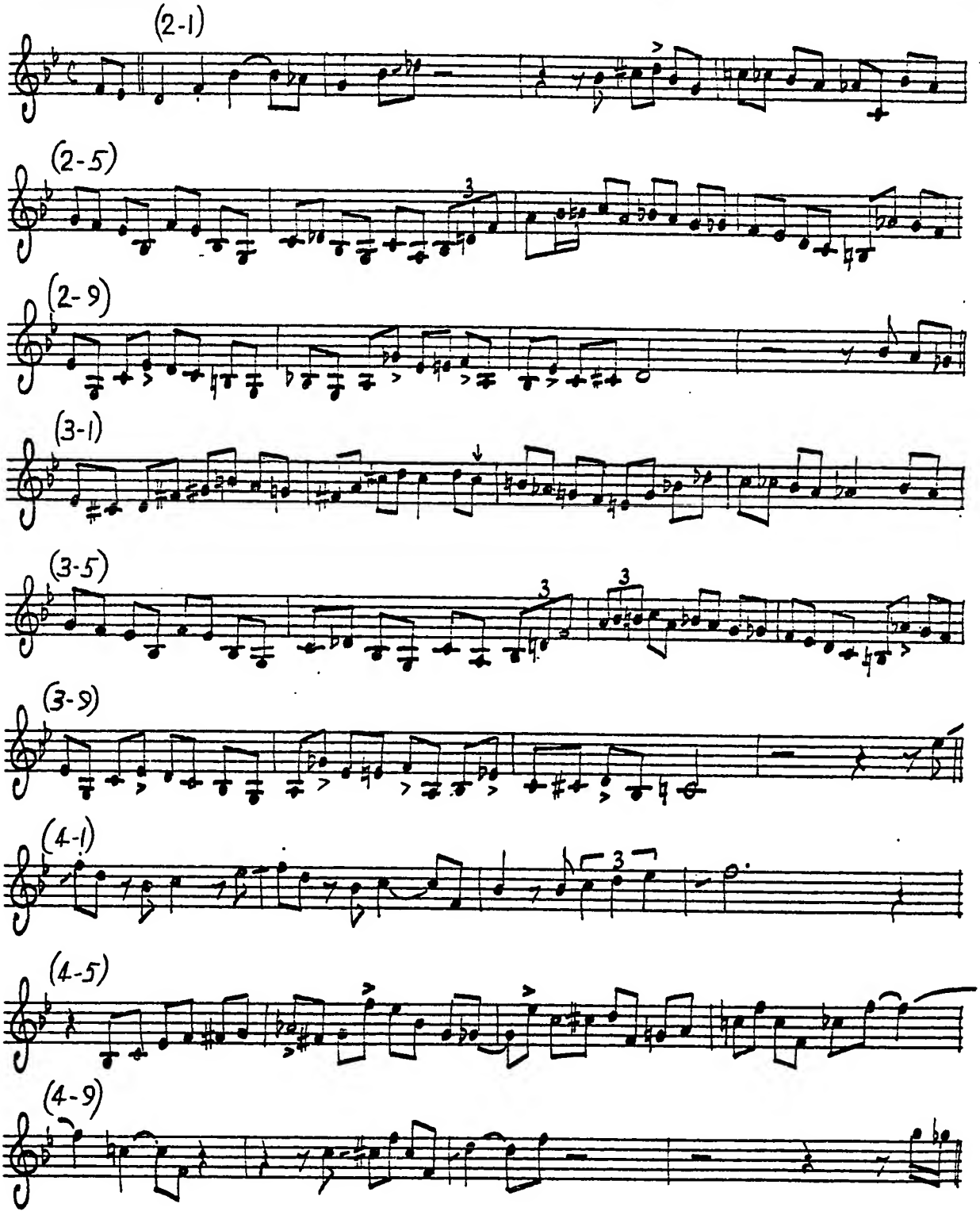

37-5
37-9

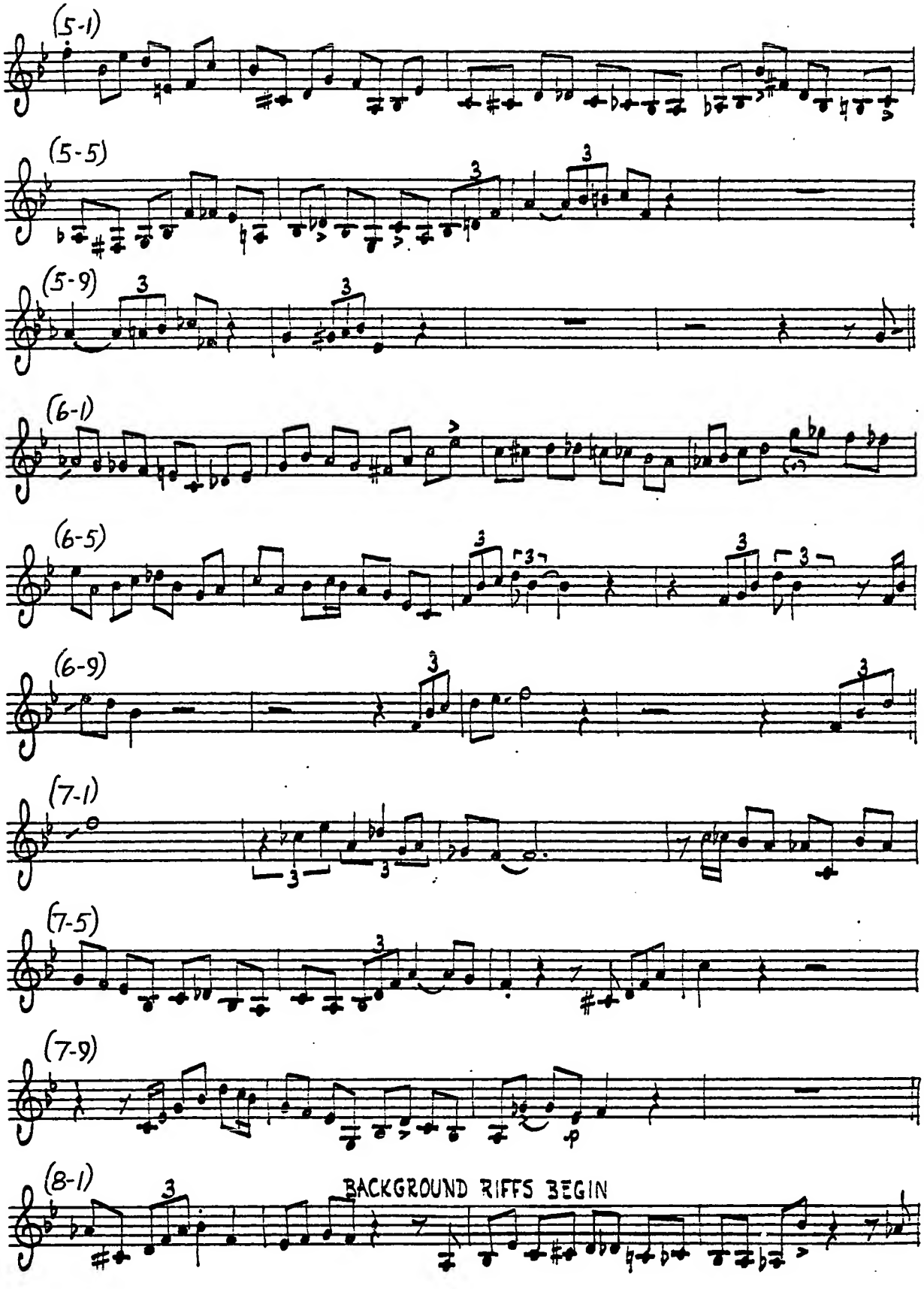
THE CLOSER 9/18/49;

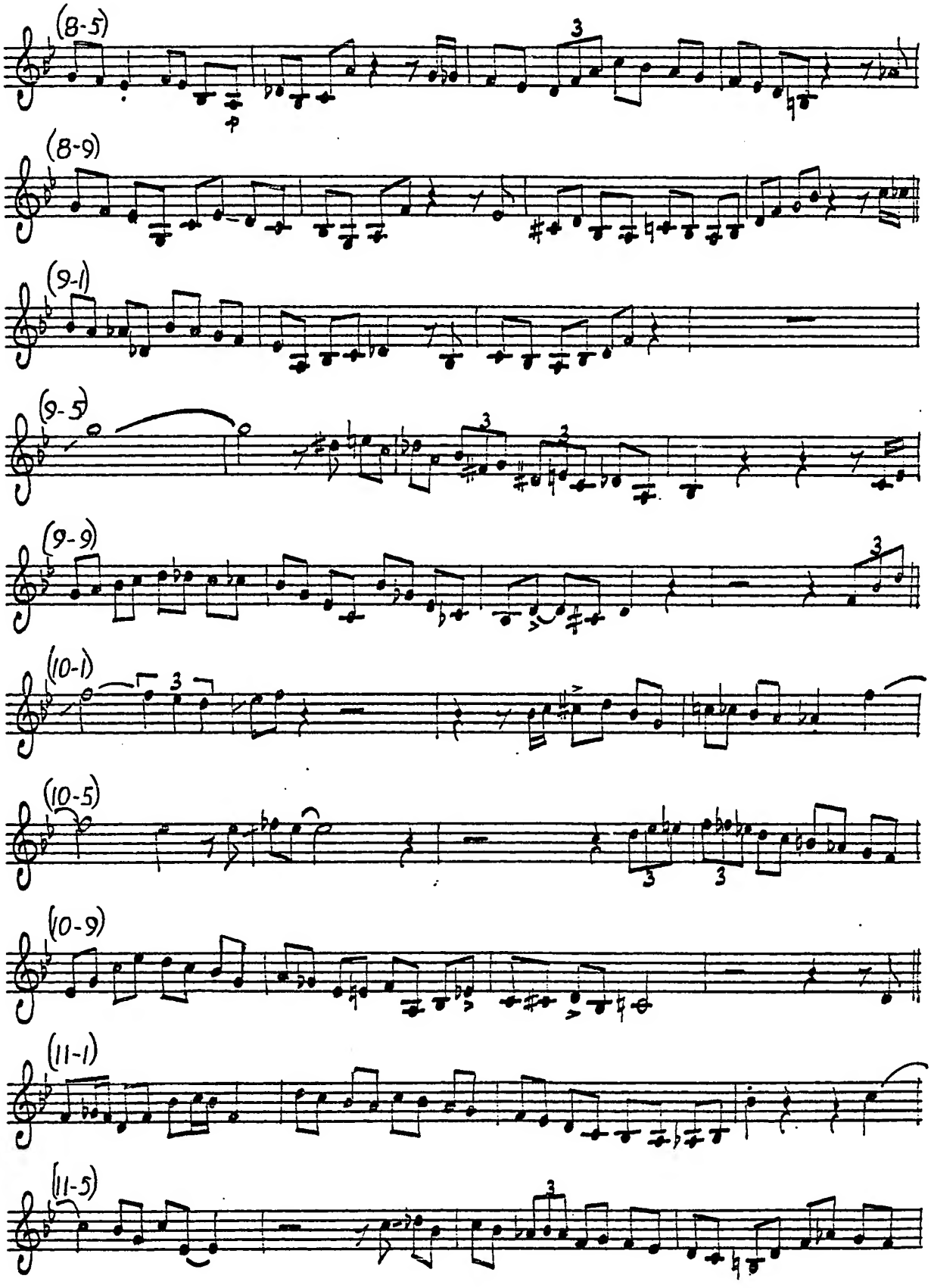
MERCURY MG 35013.

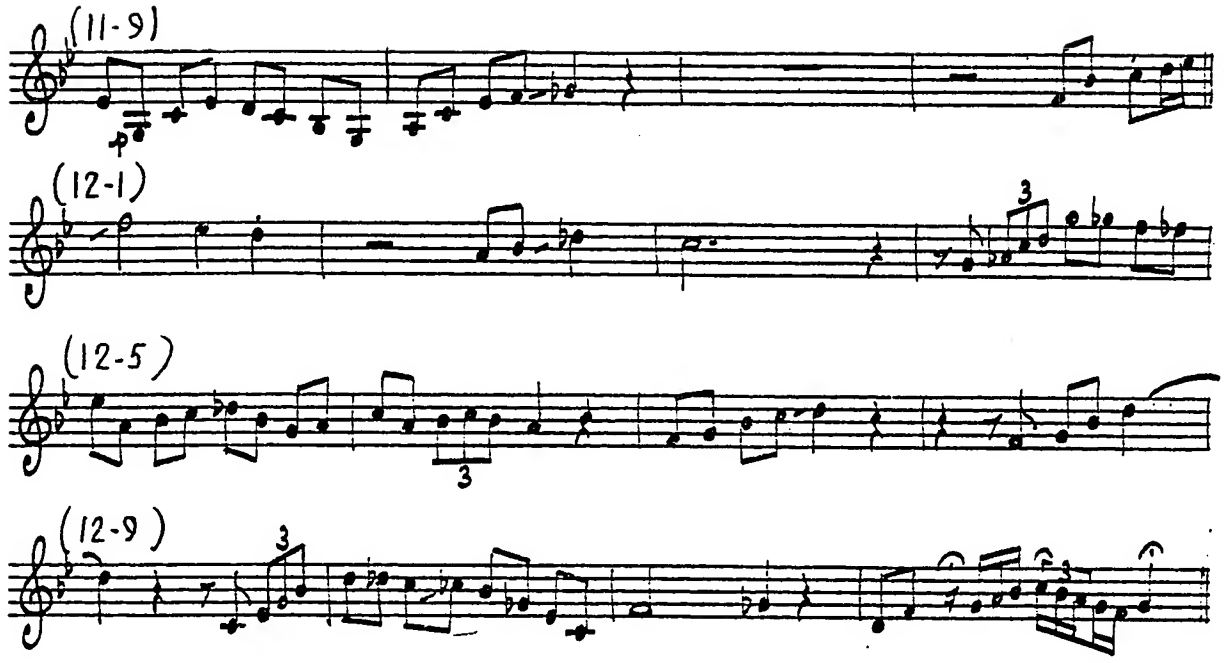
♩= CA. 280

CODA OTHERS




(5-1)
(5-5)
(5-9)
(6-1)
(6-5)
(6-9)
(7-1)
(7-5)
(7-9)
(8-1)
BACKGROUND RIFFS BEGIN


(8-5)
(8-9)
(9-1)
(9-5)
(9-9)
(10-1)
(10-5)
(10-9)
(11-1)
(11-5)


(11-9)
(12-1)
(12-5)
(12-9)

MOHAWK - Take 3 6/6/50

Verve VLP 9018, others

♩= ca. 160

C3-1

C3-5

C3-9

C4-1

C4-5

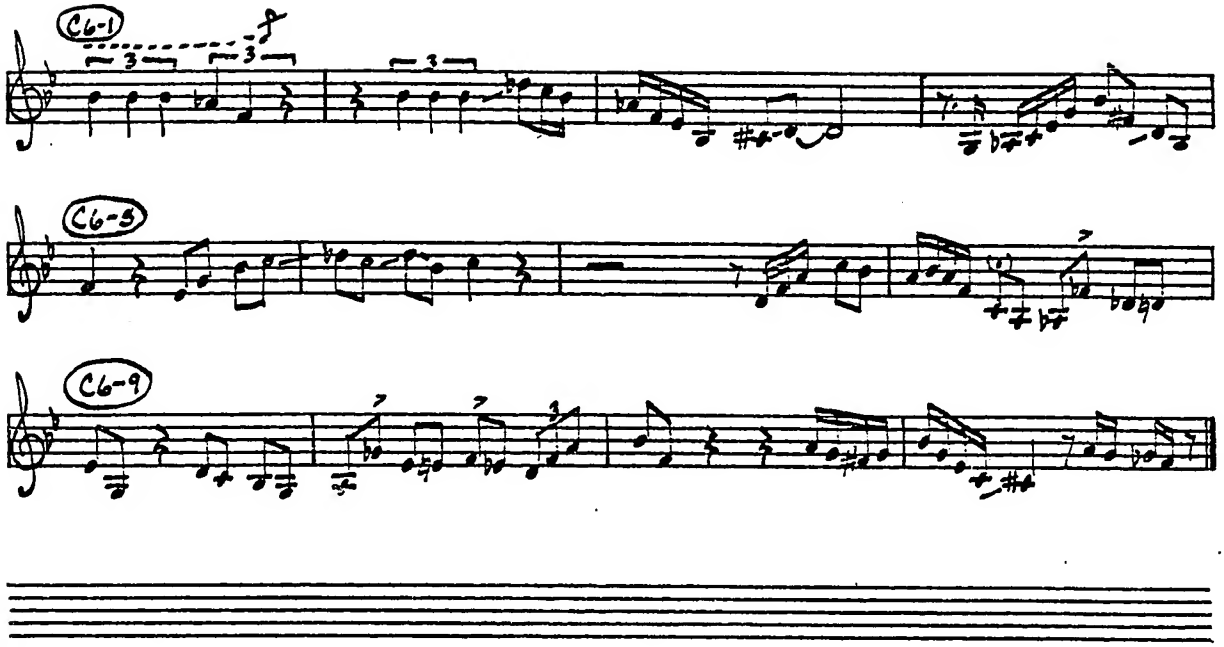
C4-9

♩= ca. 155

C5-1

C5-5

C5-9

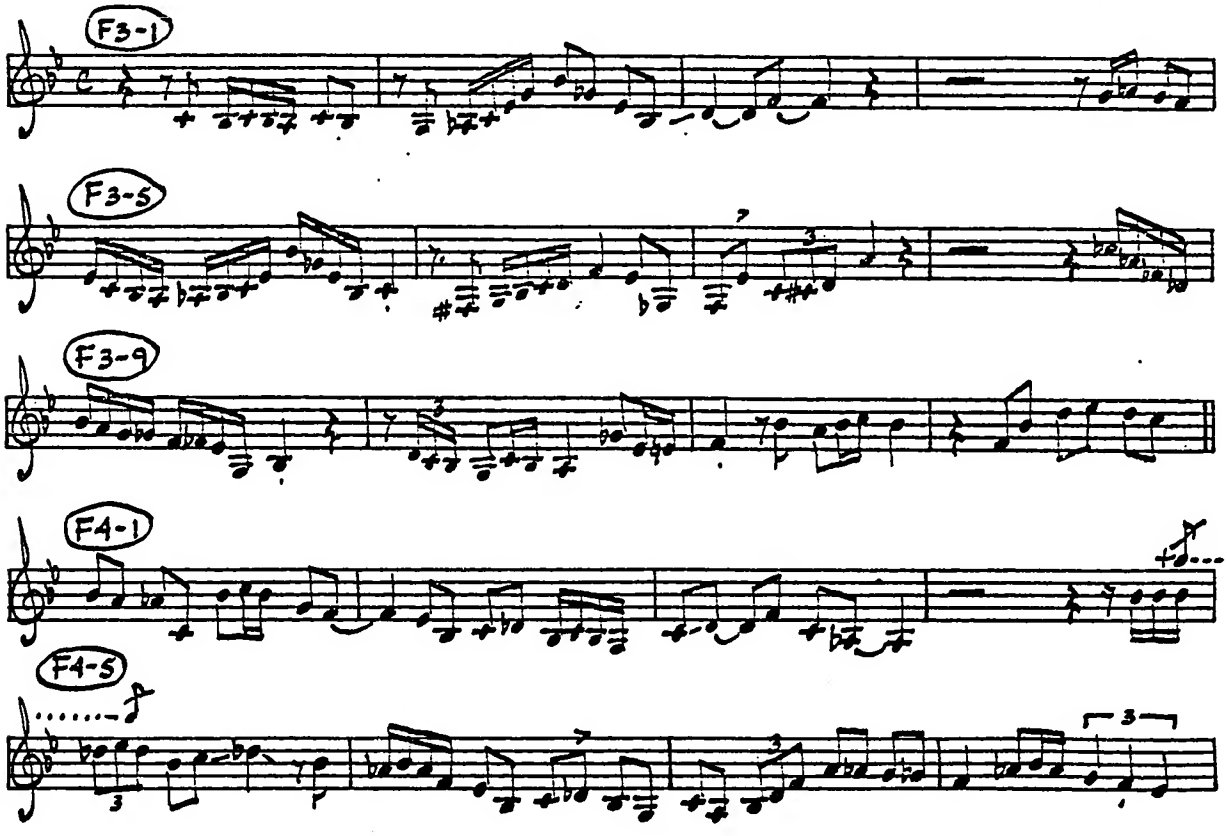


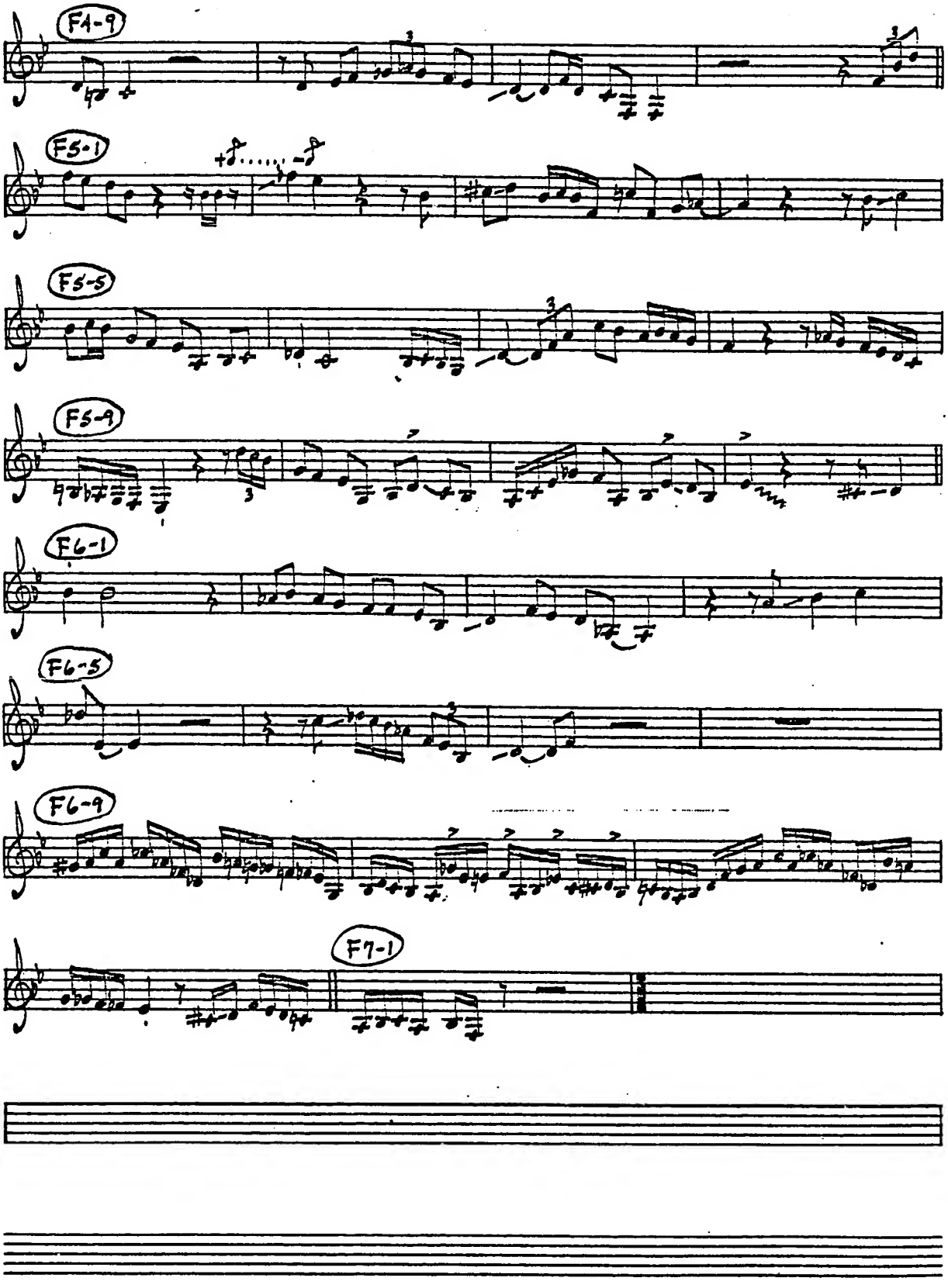
MOHAWK - Take 6

6/6/50

Mercury/Cat 11088, others

♩= ca. 170



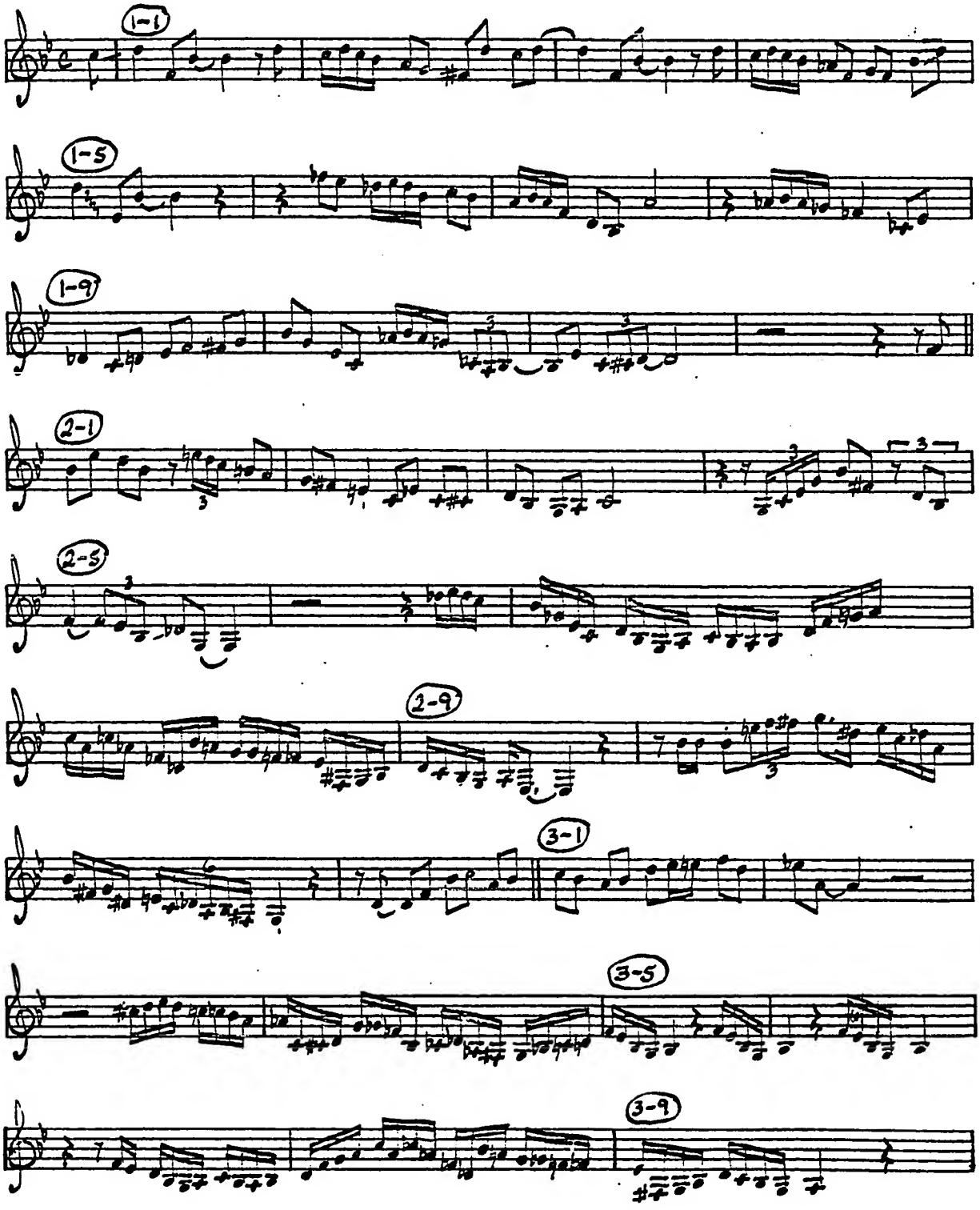

F4-9
F5-1
F5-5
F5-9
F6-1
F6-5
F6-9
F7-1

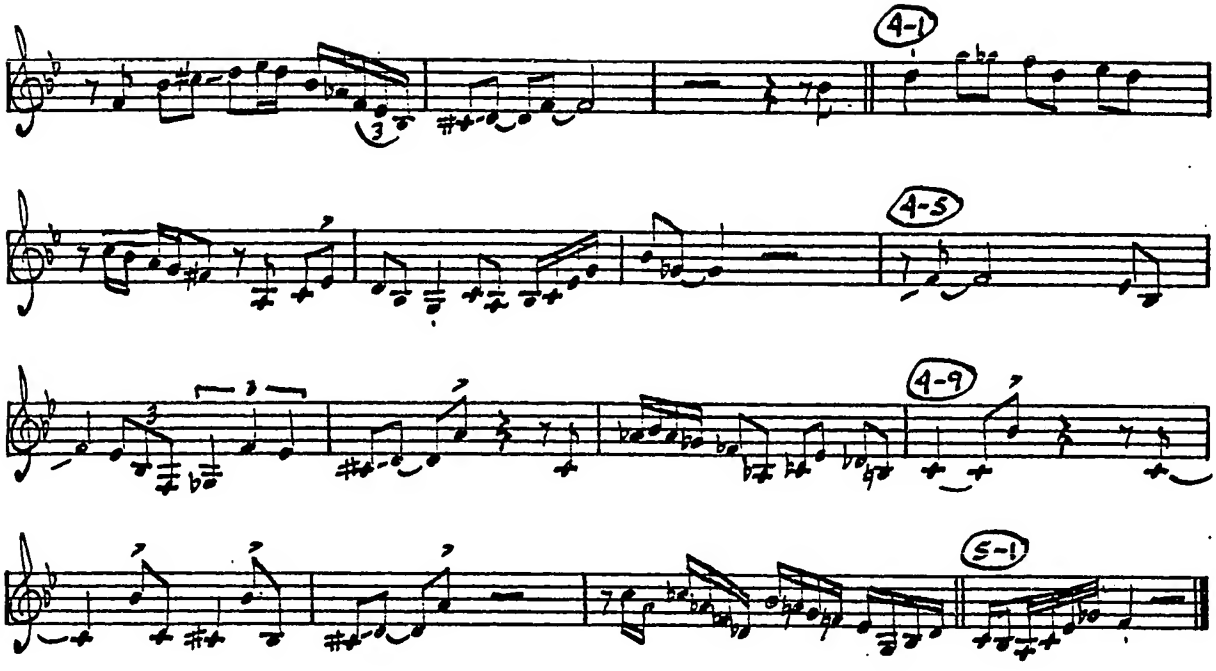
LAIRD BAIRD

12/30/52

Clef 3944, others

♩ = ca. 150




4-1
4-5
4-9
5-1

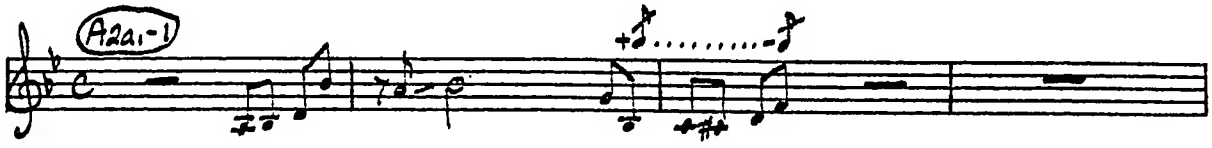
Red Cross - Take 1

9/15/44

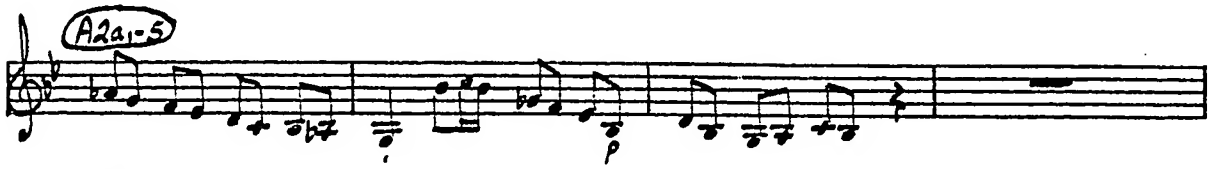
Savoy MG 12001, others

♩= ca. 215

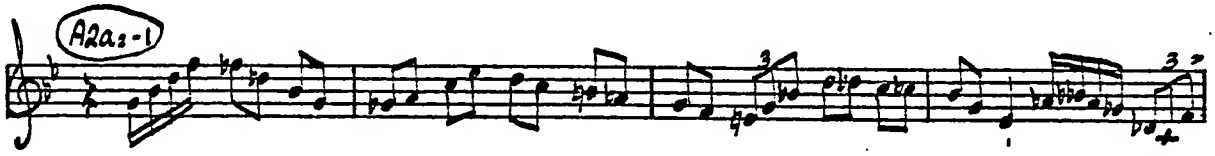
A2a1-1



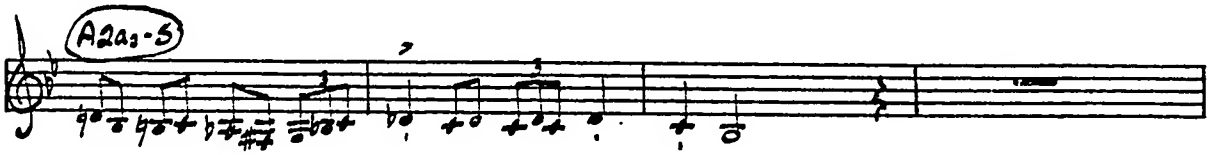
A2a1-5



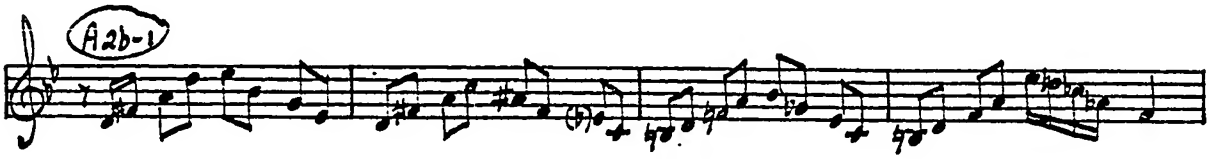
A2a2-1



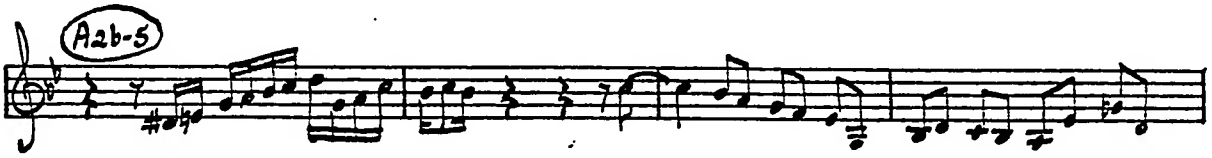
A2a2-5



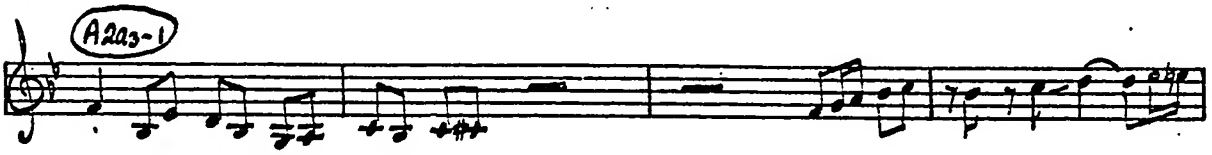
A2b-1



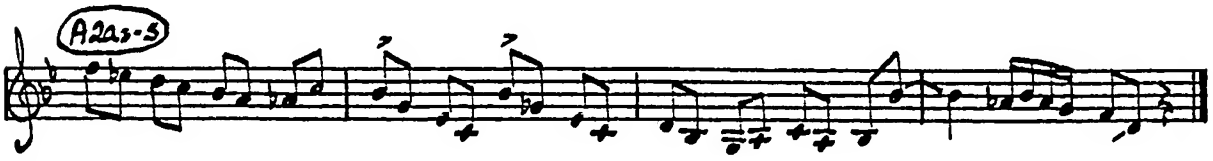
A2b-5



A2a3-1



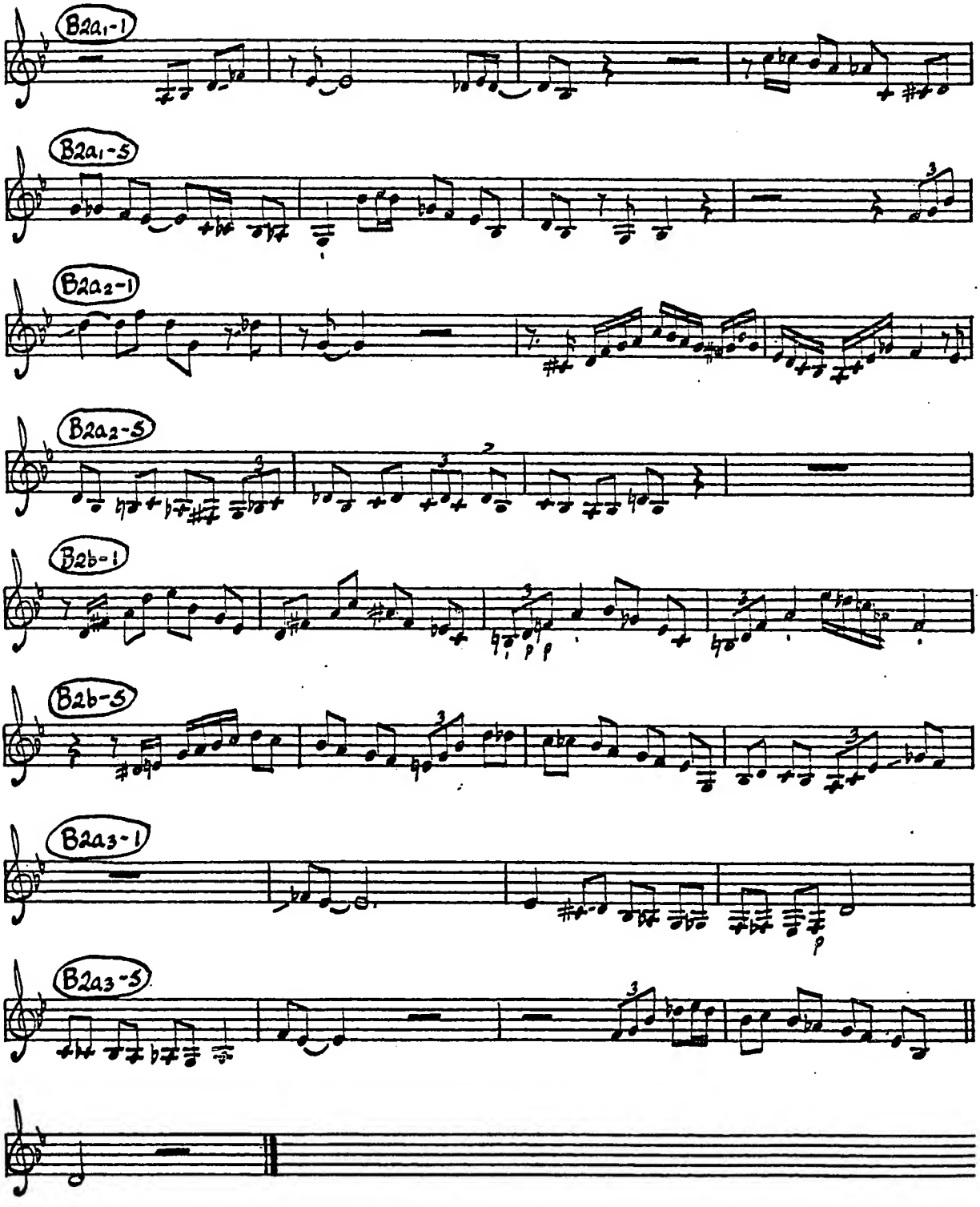
A2a3-5



RED CROSS - Take 2 9/15/44

Savoy 932, MG 12001, others

♩ = ca. 215

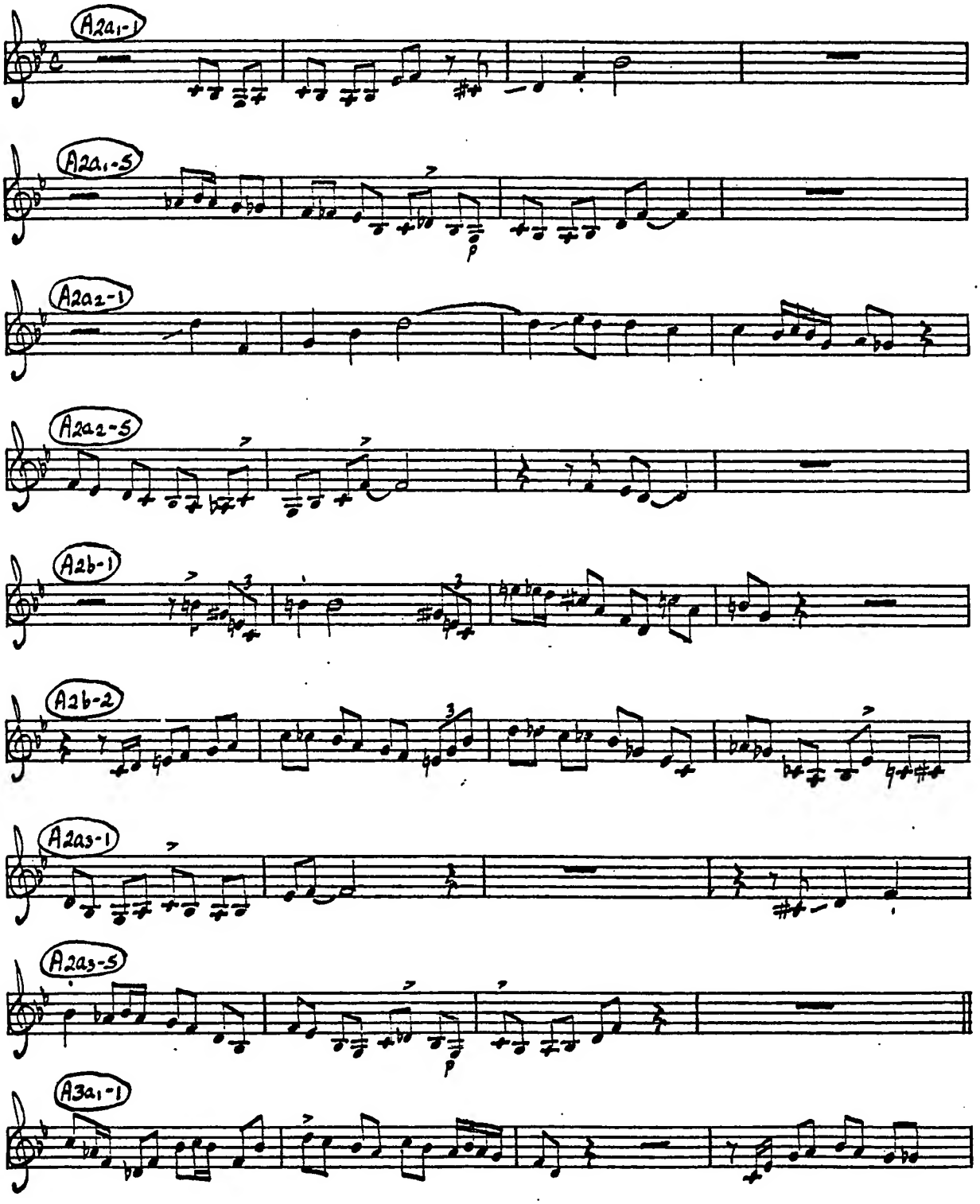


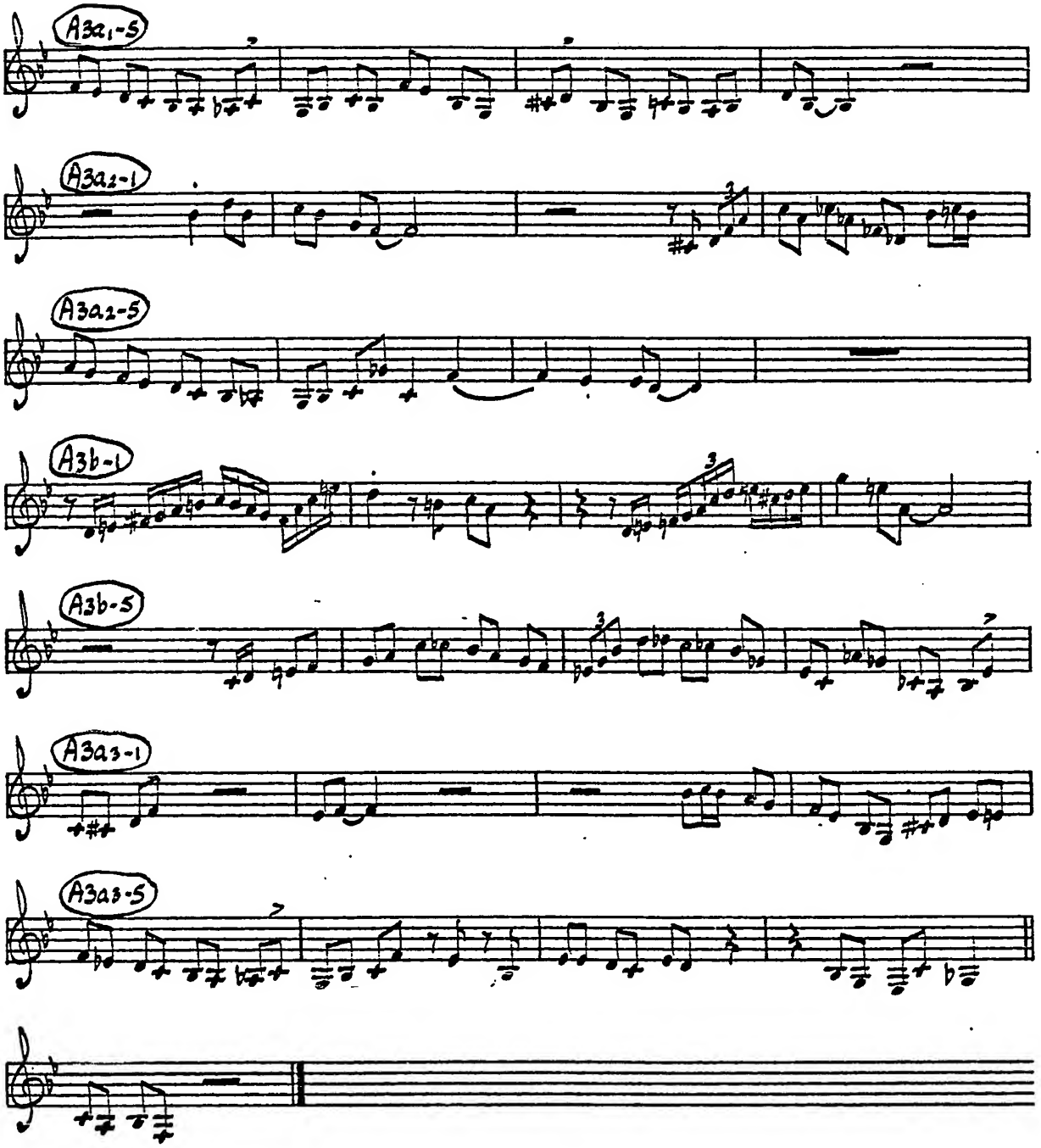
THRIVING FROM A RIFF - TAKE 1

11/26/45

SAVOY 460 SV 402, MG 12079, others

♩=ca. 230

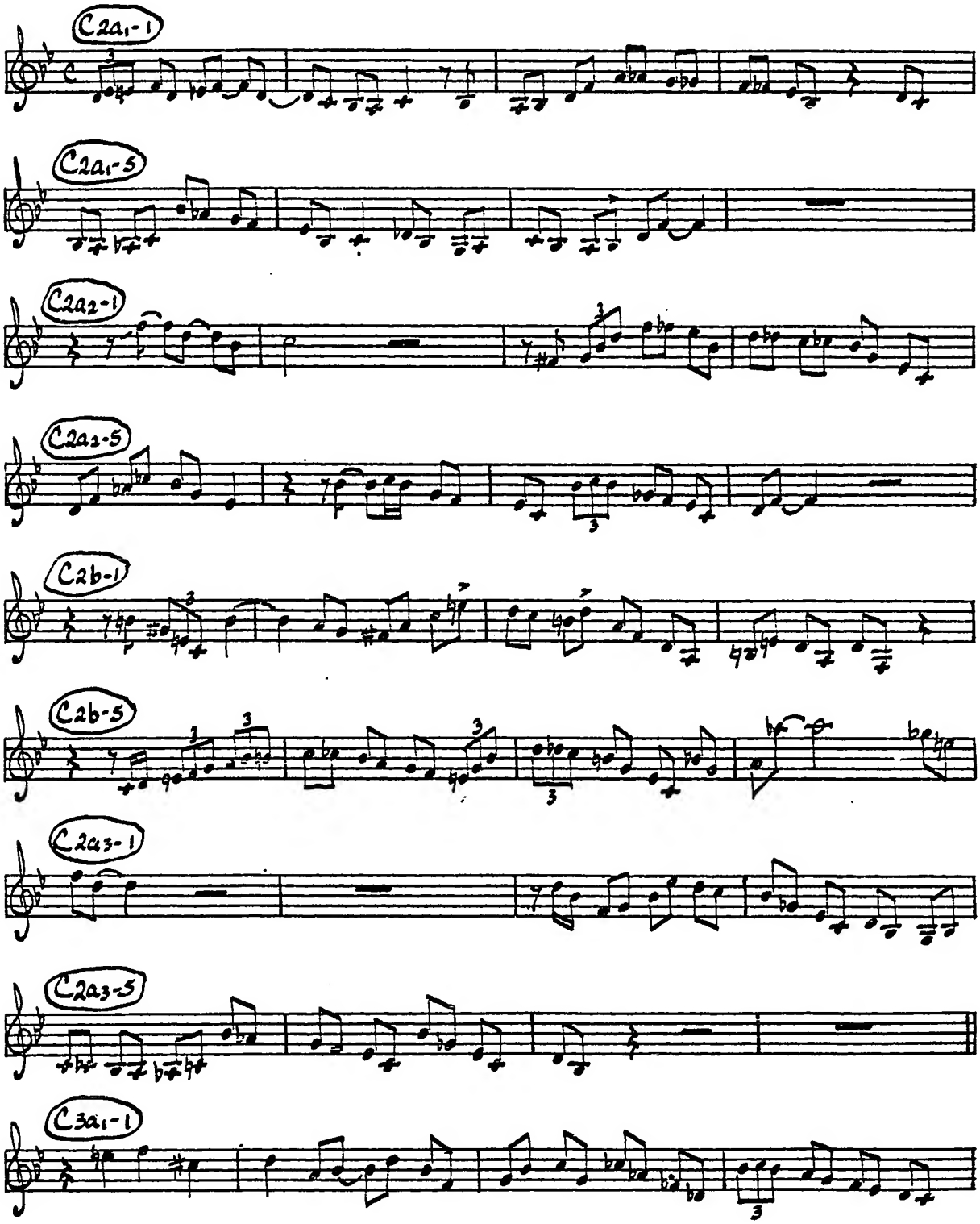


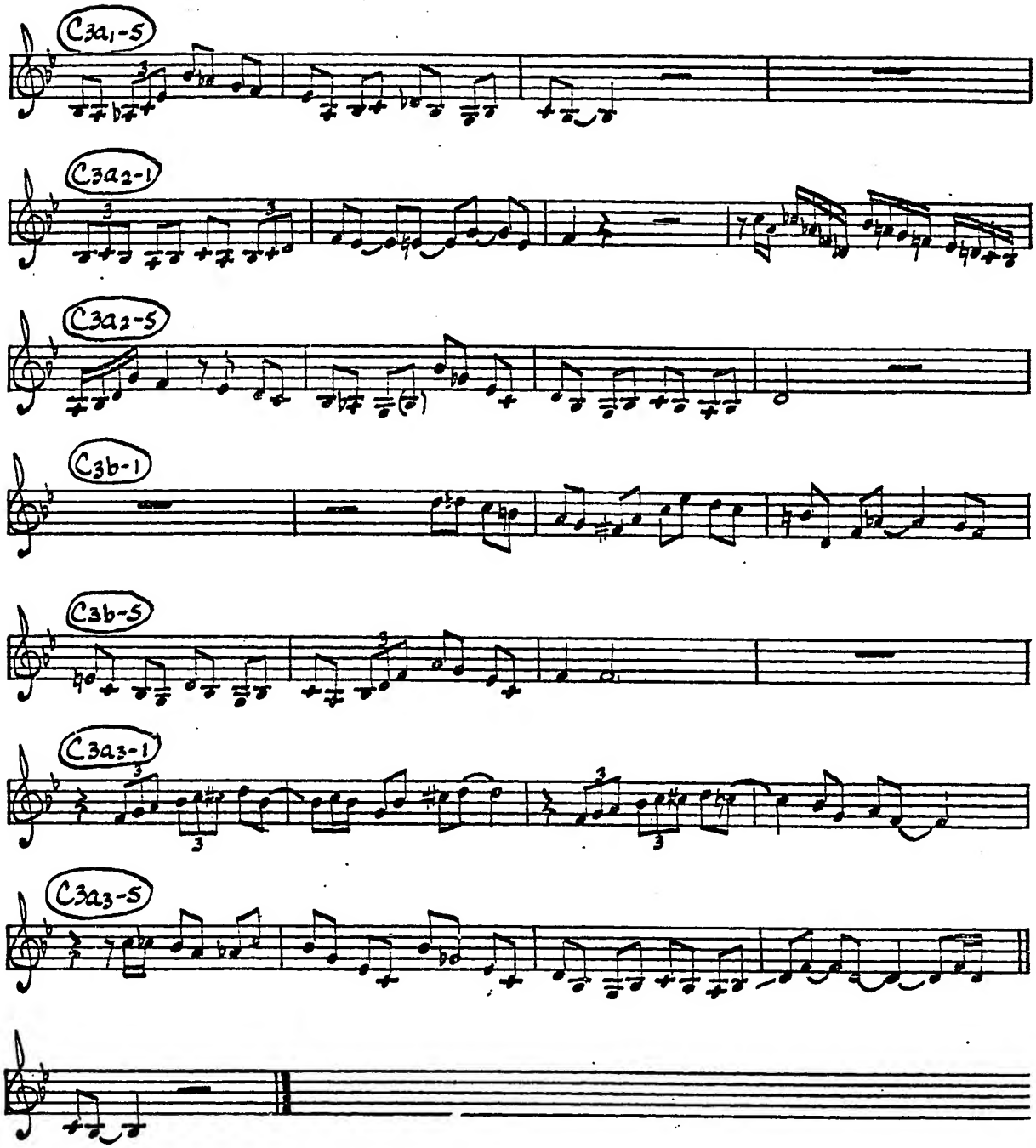

A3a1-5
A3a2-1
A3a2-5
A3b-1
A3b-5
A3a3-1
A3a3-5

THRIVING FROM A RIFF - Take 3 11/26/45

(From Heckman 1965:23) Savoy 903, MG 12079, others

♩= ca. 230



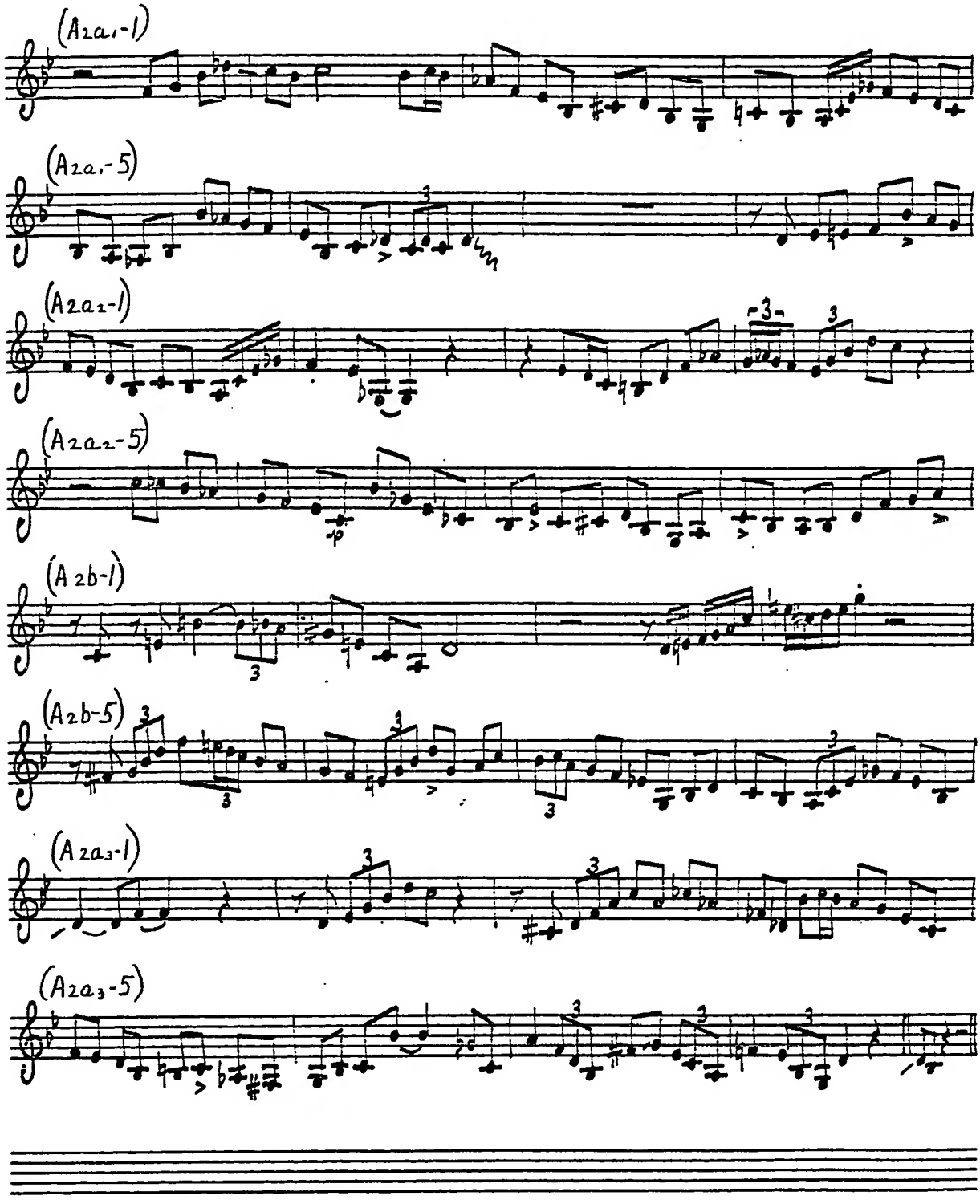

C3a1-5
C3a2-1
C3a2-5
C3b-1
C3b-5
C3a3-1
C3a3-5

DEXTERITY 10/28/47;

DIAL LP 203; OTHERS

♩: ca. 220

TAKE 1

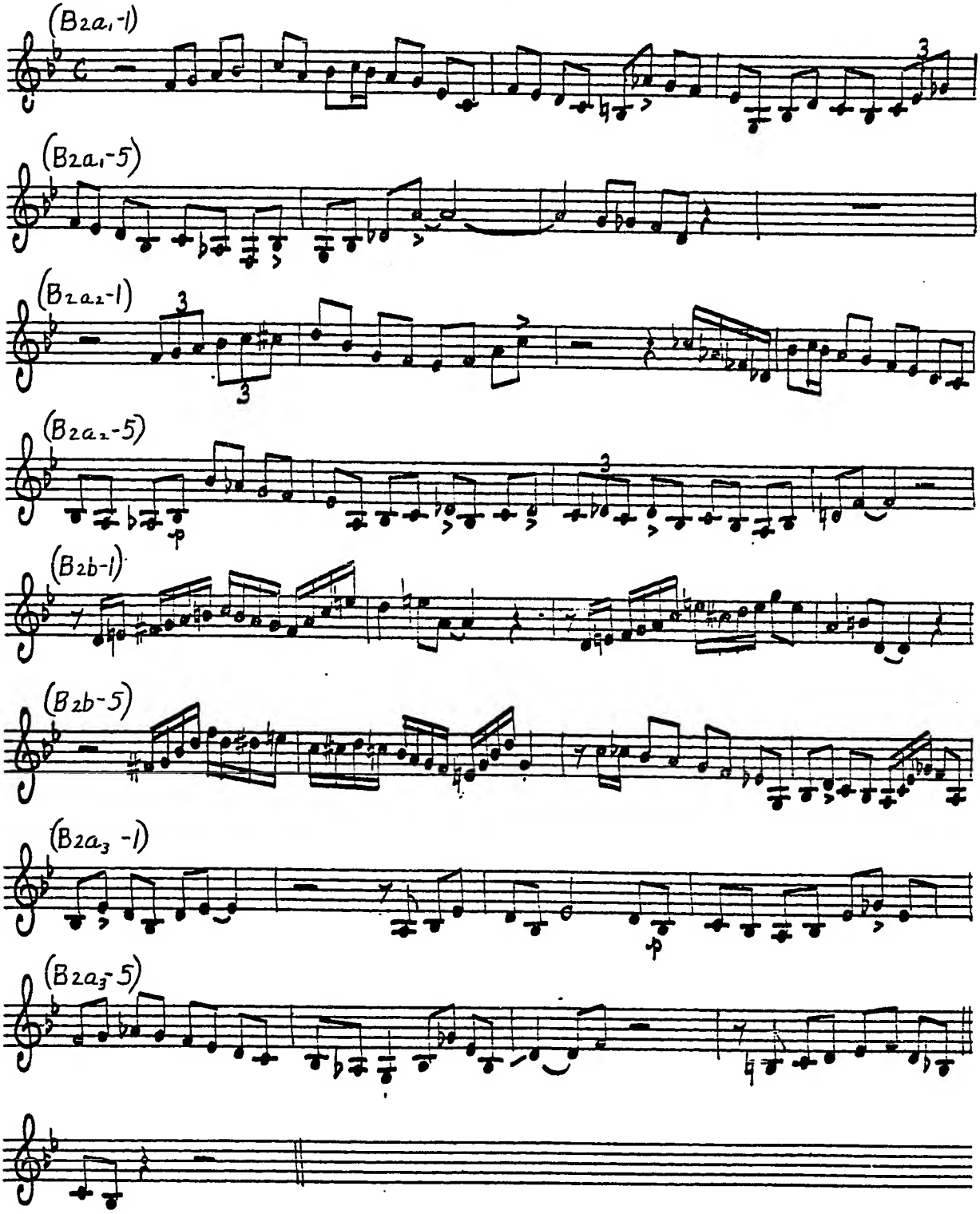


DEXTERITY 10/28/47

DIAL 1032. OTHERS

♩= CA. 230

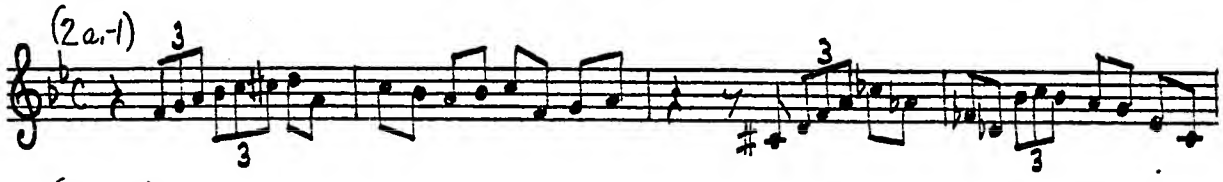
TAKE 2



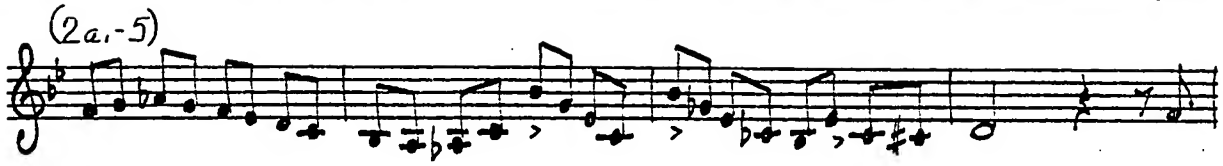
ANTHROPOLOGY 3/31/51; SAGA ERO 8035, OTHERS

♩= CA. 300

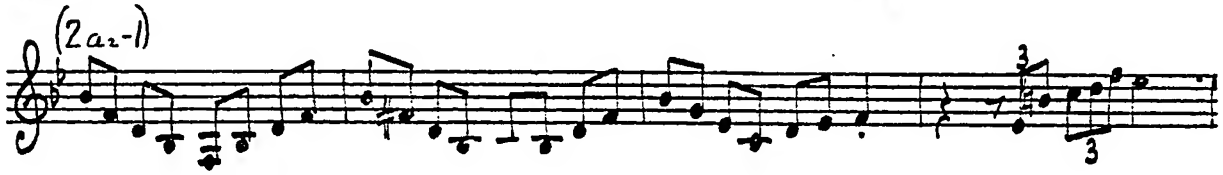
(2a,-1)



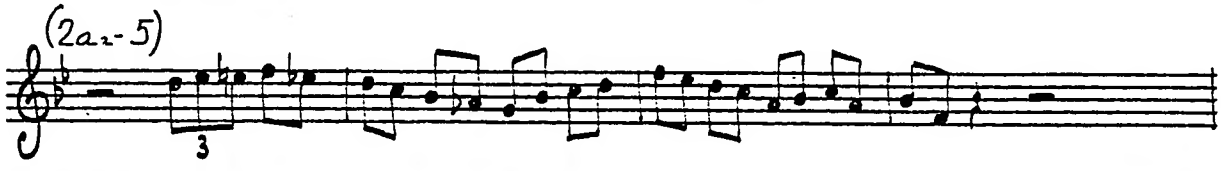
(2a,-5)



(2a₂-1)

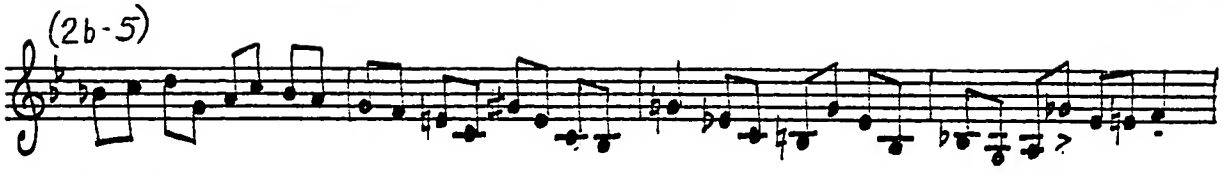


(2a₂-5)

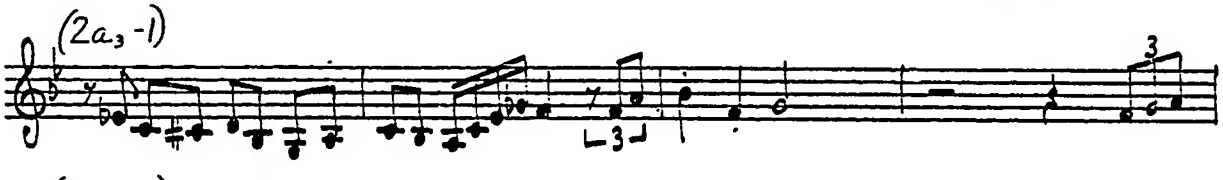


(2b-1)

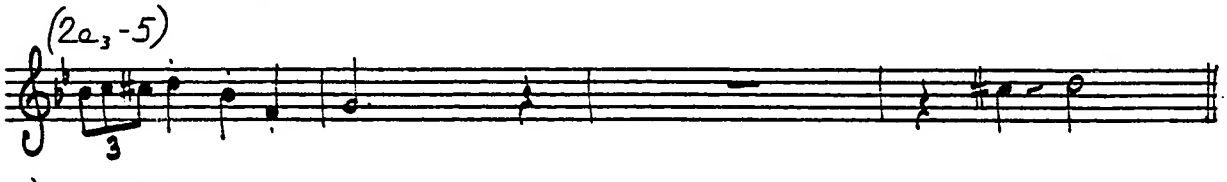
(2b-5)



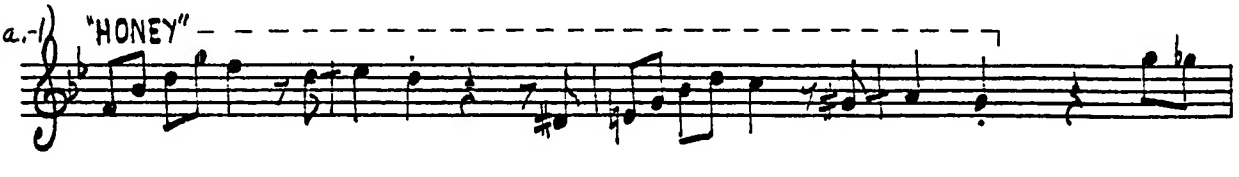
(2a₃-1)

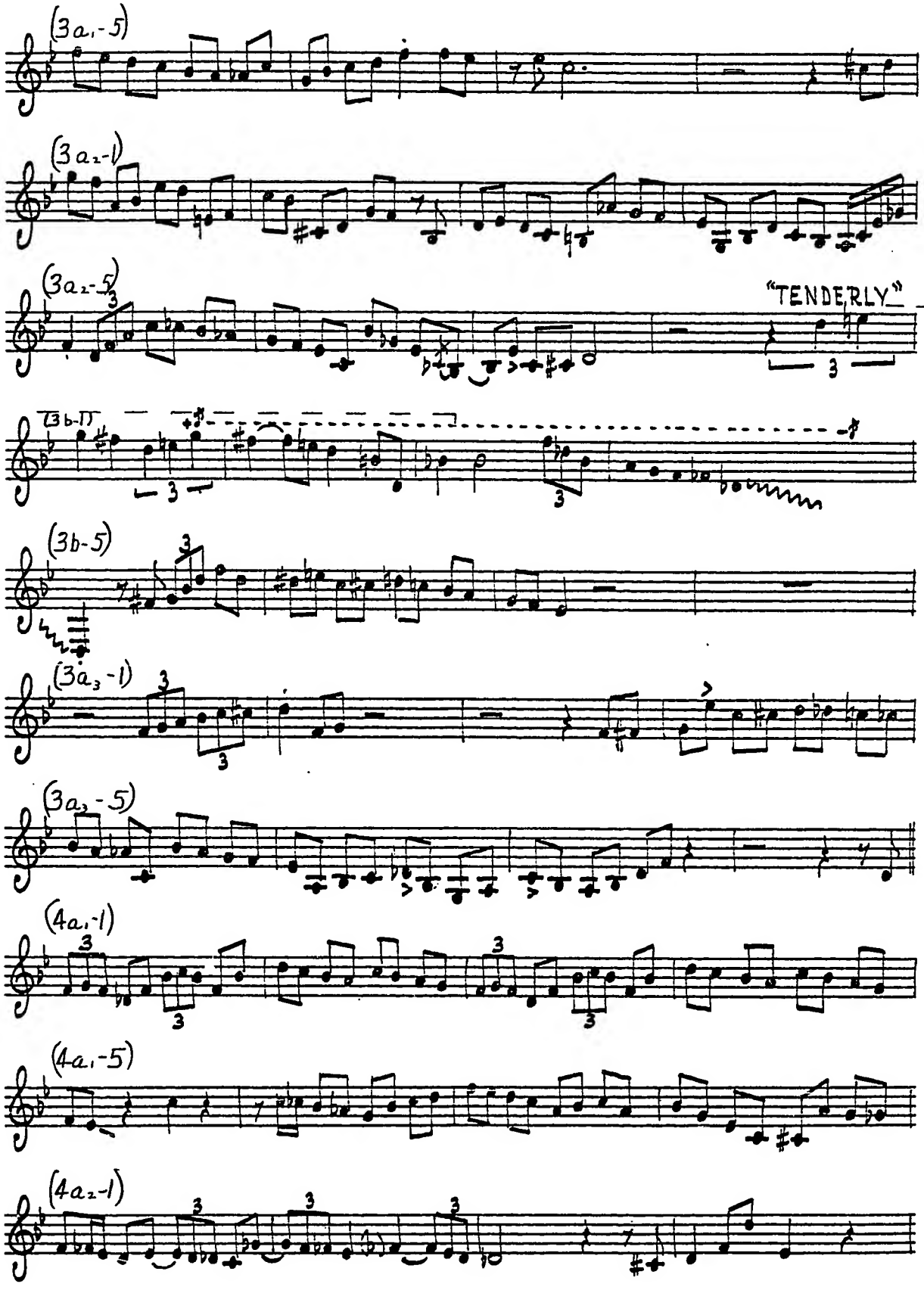


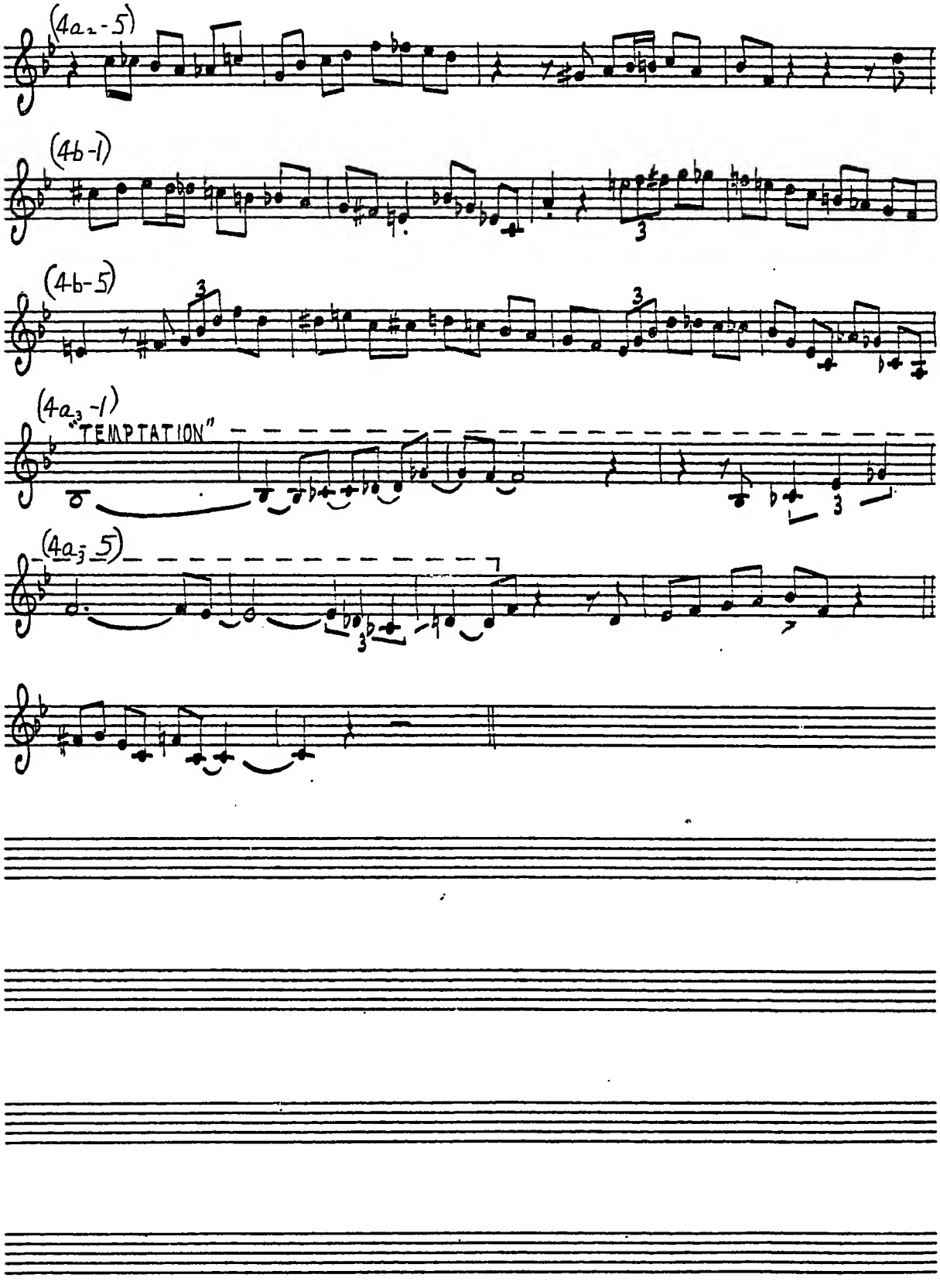
(2a₃-5)



(3a,-1) "HONEY"




(3a1-5)
(3a2-1)
(3a2-5)
"TENDERLY"
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
(4a1-1)
(4a1-5)
(4a2-1)

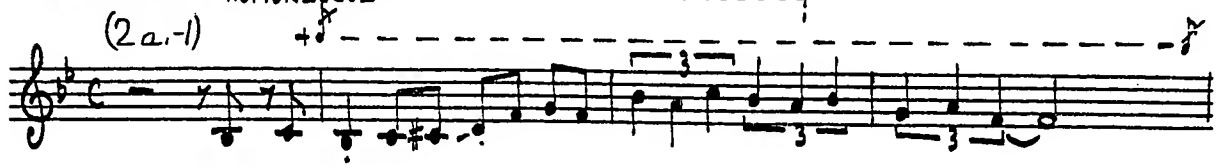

(4a₂-5)
(4b-1)
(4b-5)
(4a₃-1)
"TEMPTATION"
(4a₃-5)

MOOSE THE MOOCHE 9/26/52;

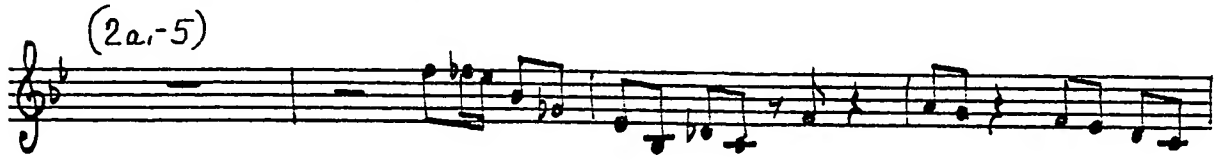
CHARLIE PARKER PLP 401,
OTHERS

♩= CA.250 "HUMORESQUE"

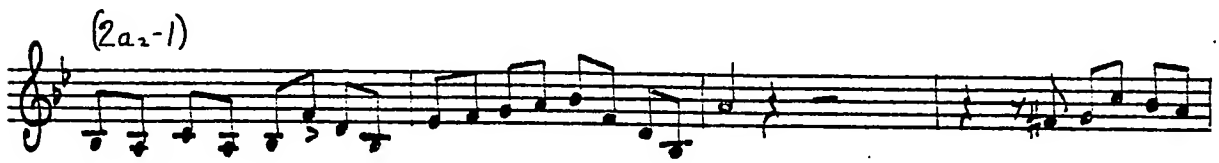
(2a,-1)



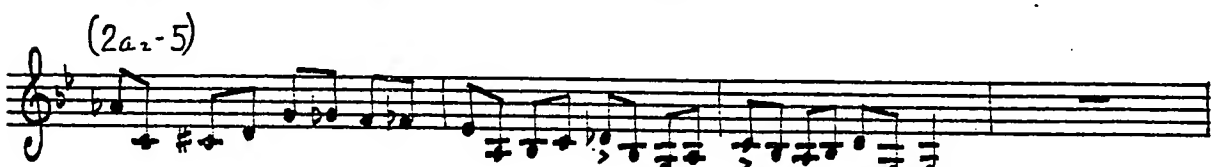
(2a,-5)



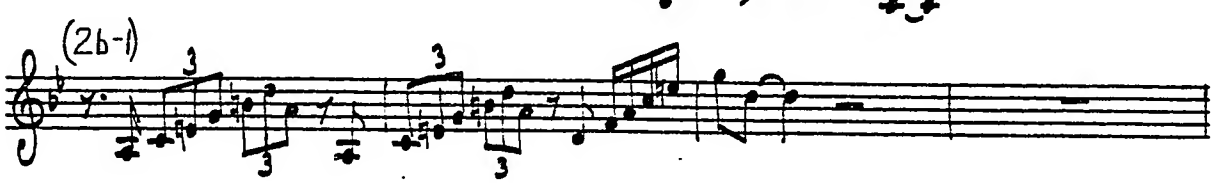
(2a₂-1)



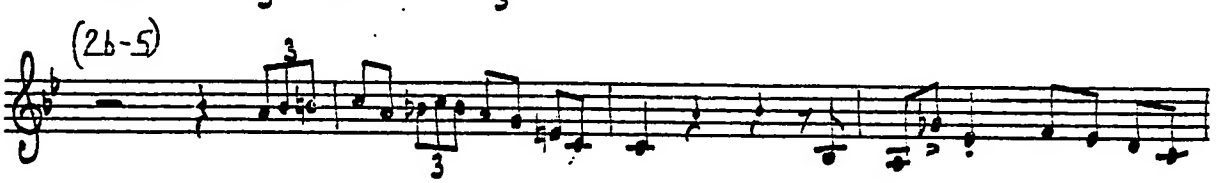
(2a₂-5)



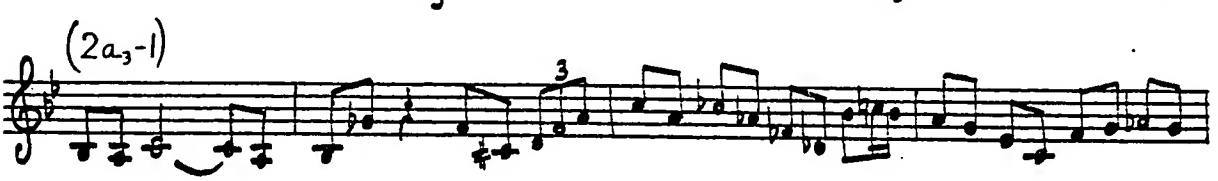
(2b-1)



(2b-5)

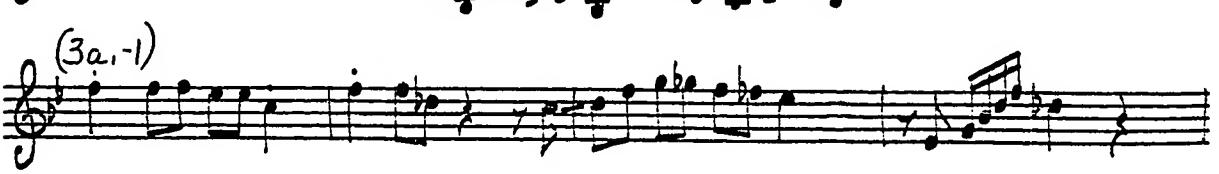


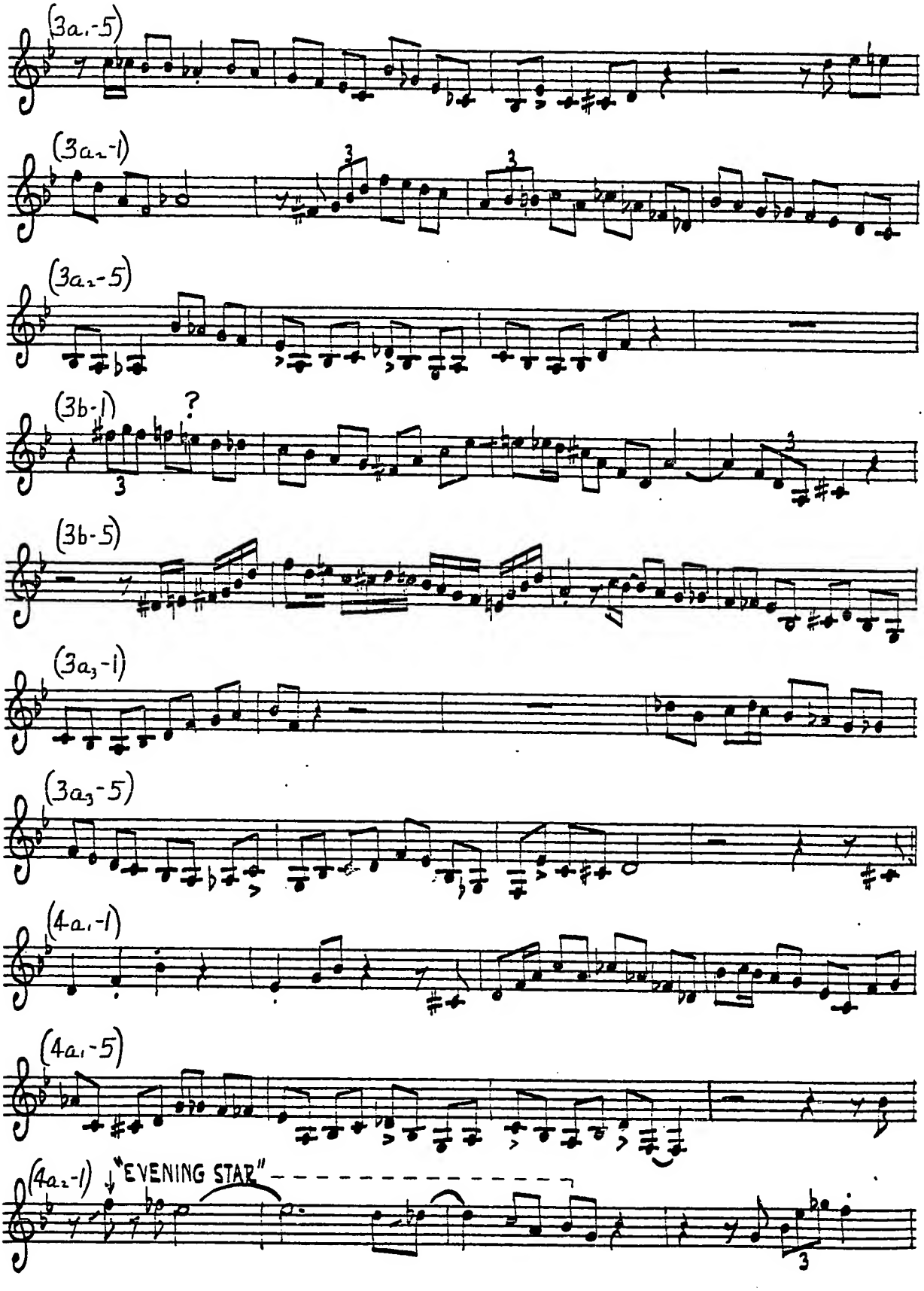
(2a₃-1)

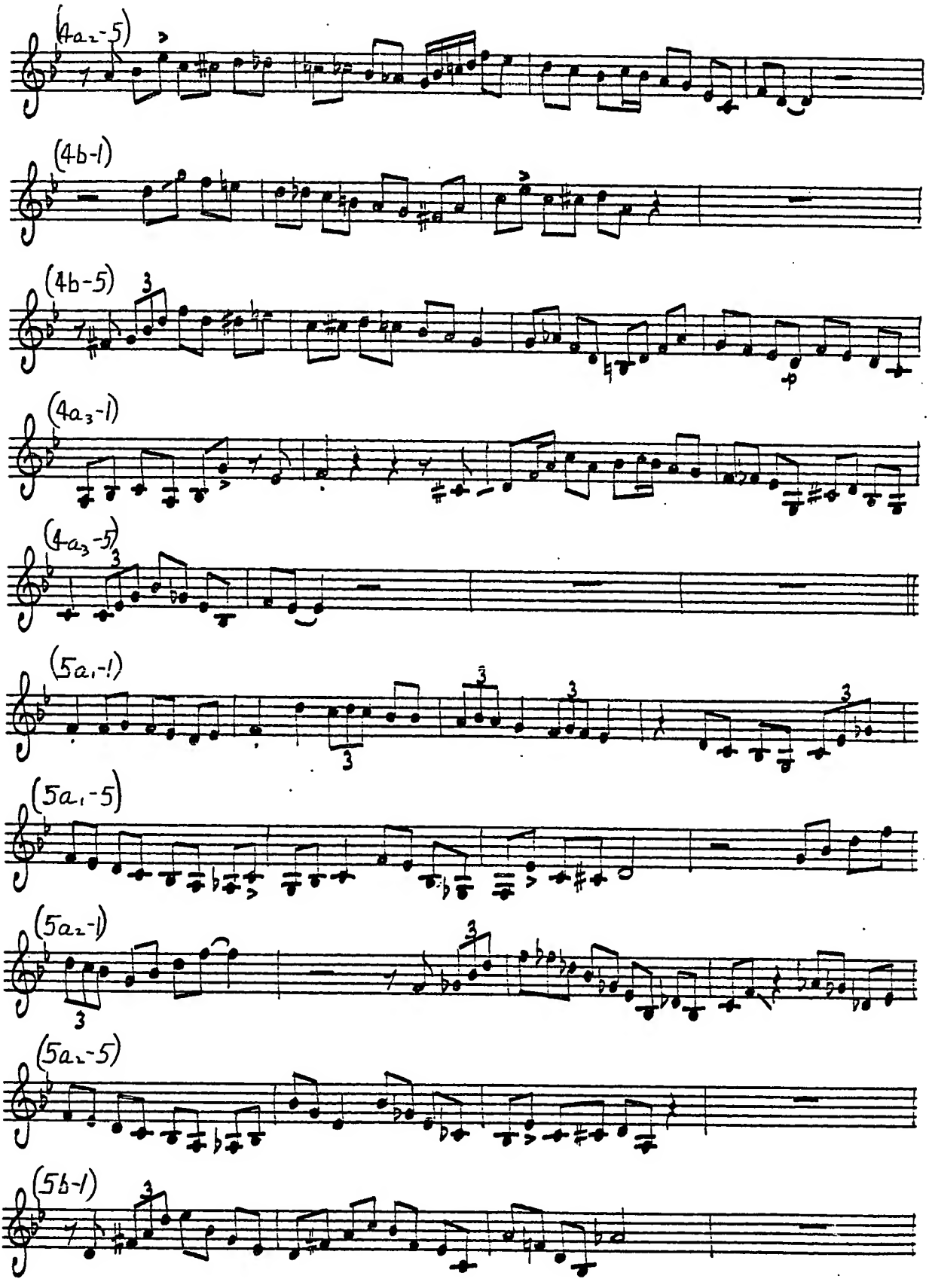


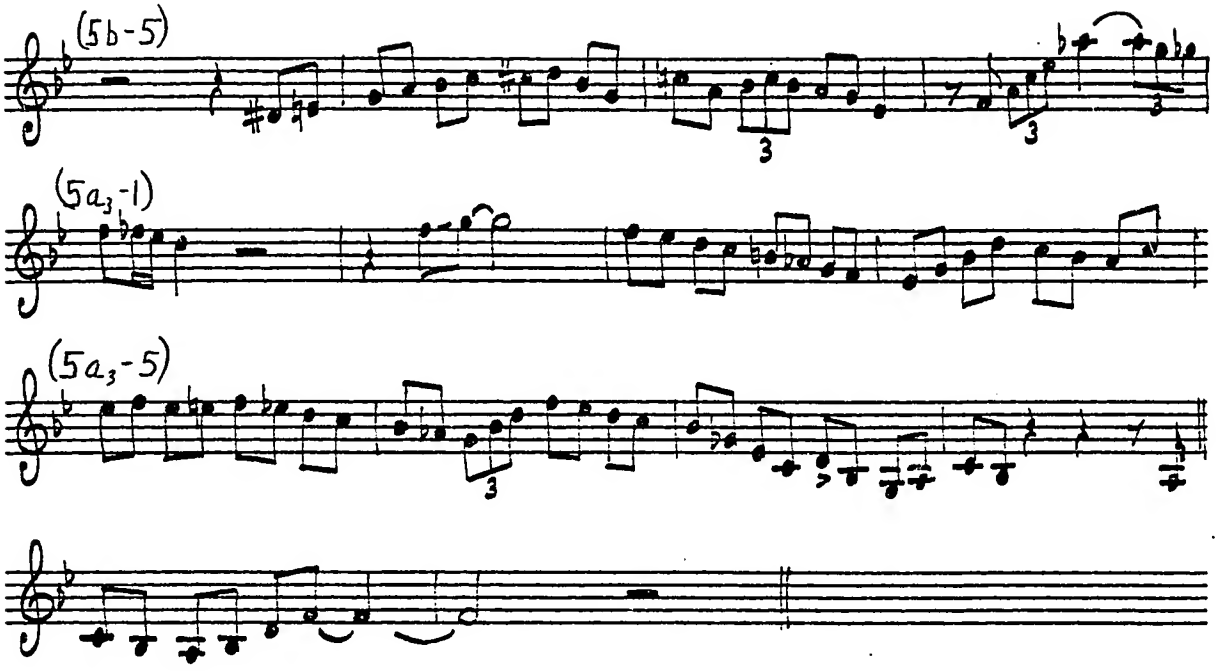
(2a₃-5)

(3a,-1)




(3a₁-5)
(3a₂-1)
(3a₂-5)
(3b-1)
?
(3b-5)
(3a₃-1)
(3a₃-5)
(4a₁-1)
(4a₁-5)
(4a₂-1)
"EVENING STAR"


(4a2-5)
(4b-1)
(4b-5)
(4a3-1)
(4a3-5)
(5a1-1)
(5a1-5)
(5a2-1)
(5a2-5)
(5b-1)

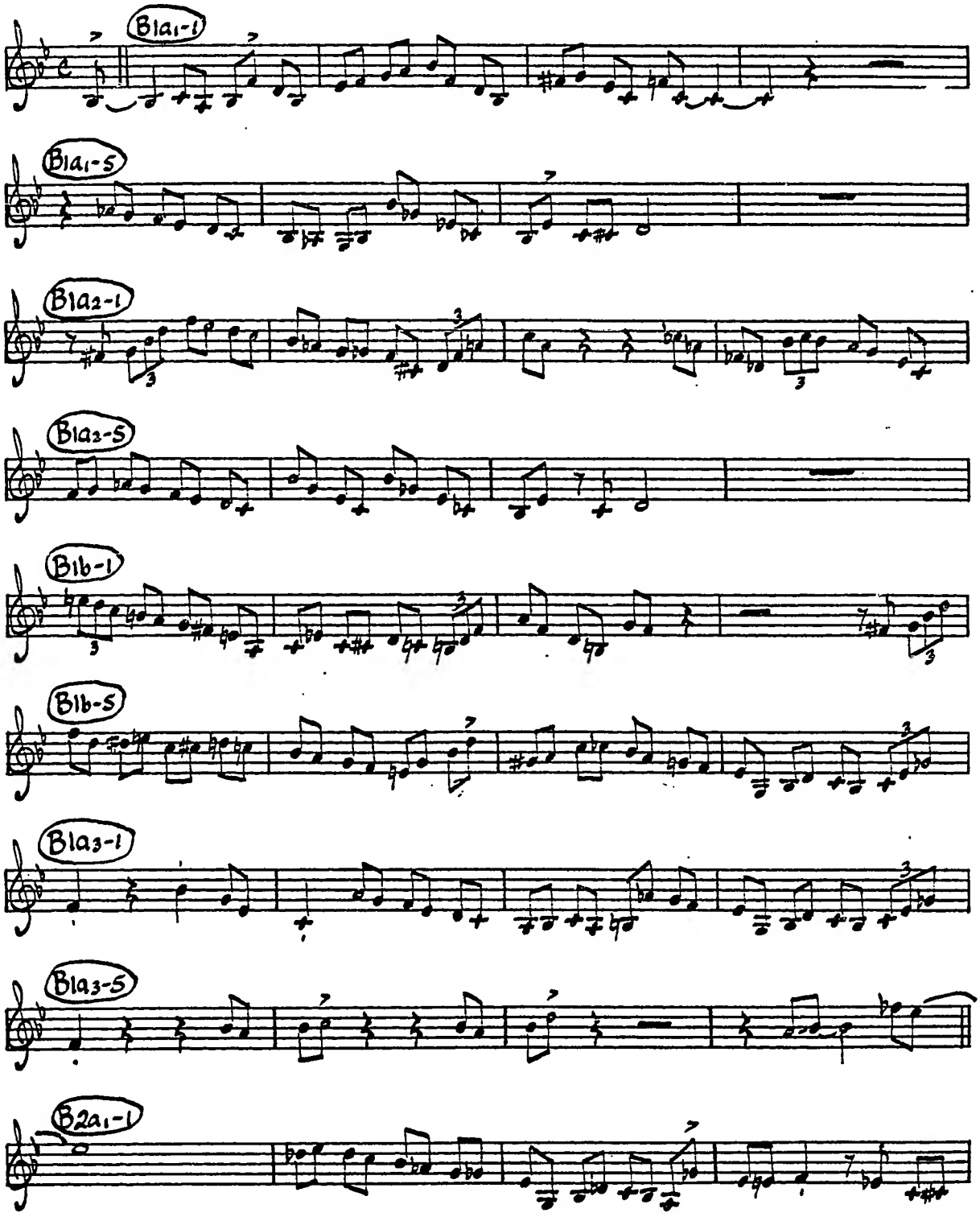

(5b-5)
(5a3-1)
(5a3-5)

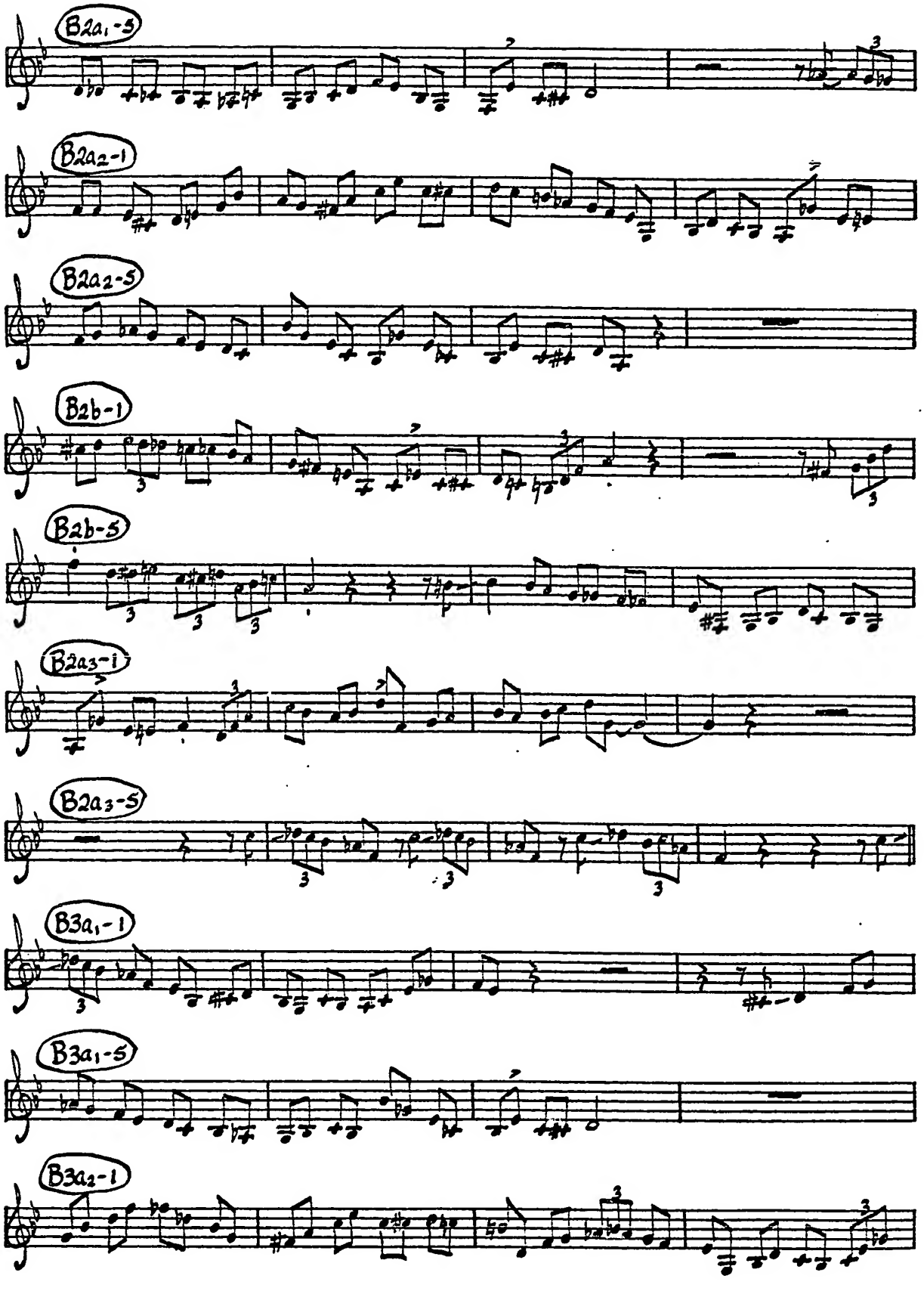
Kim - Take 2

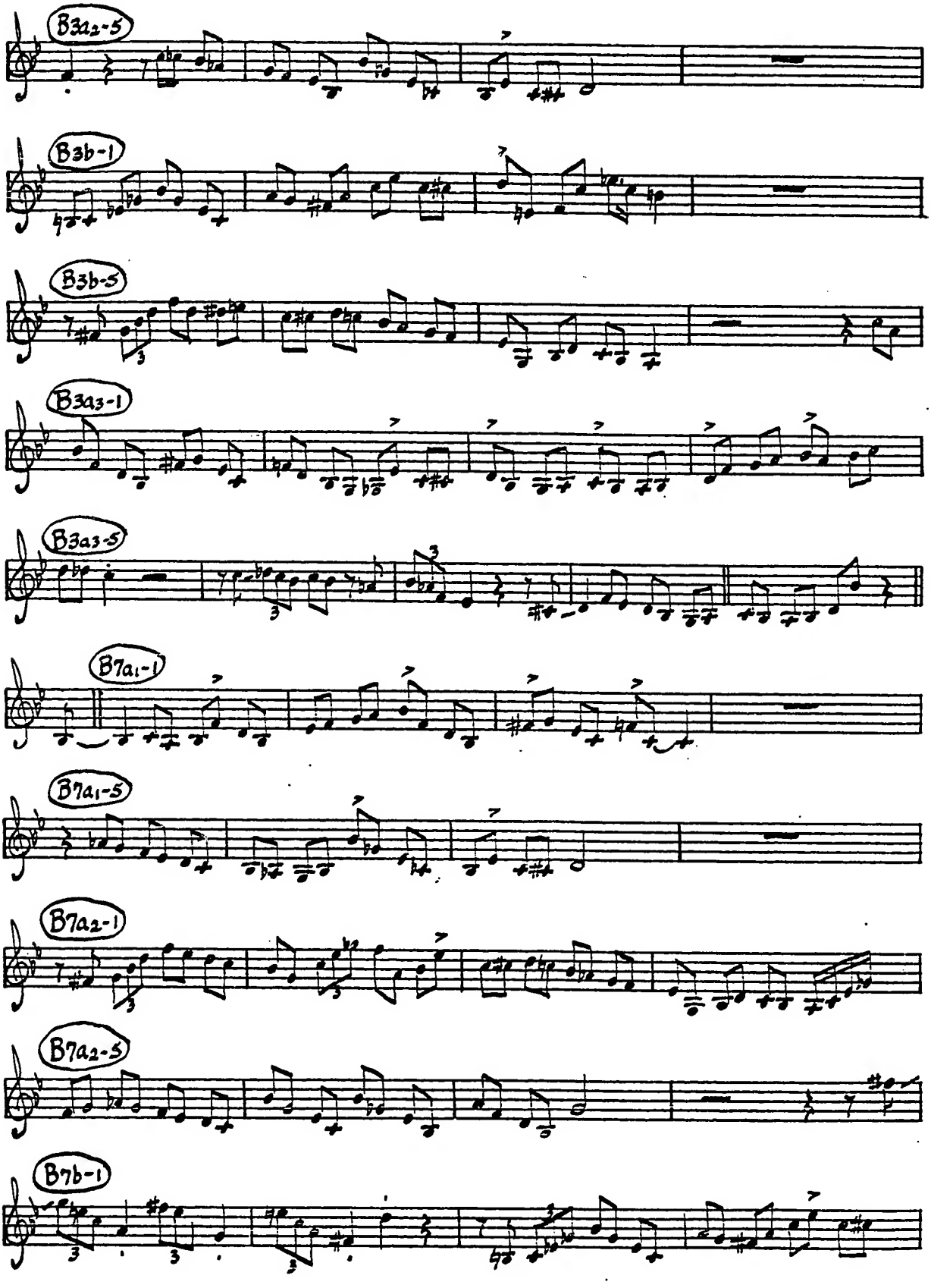
12/30/52

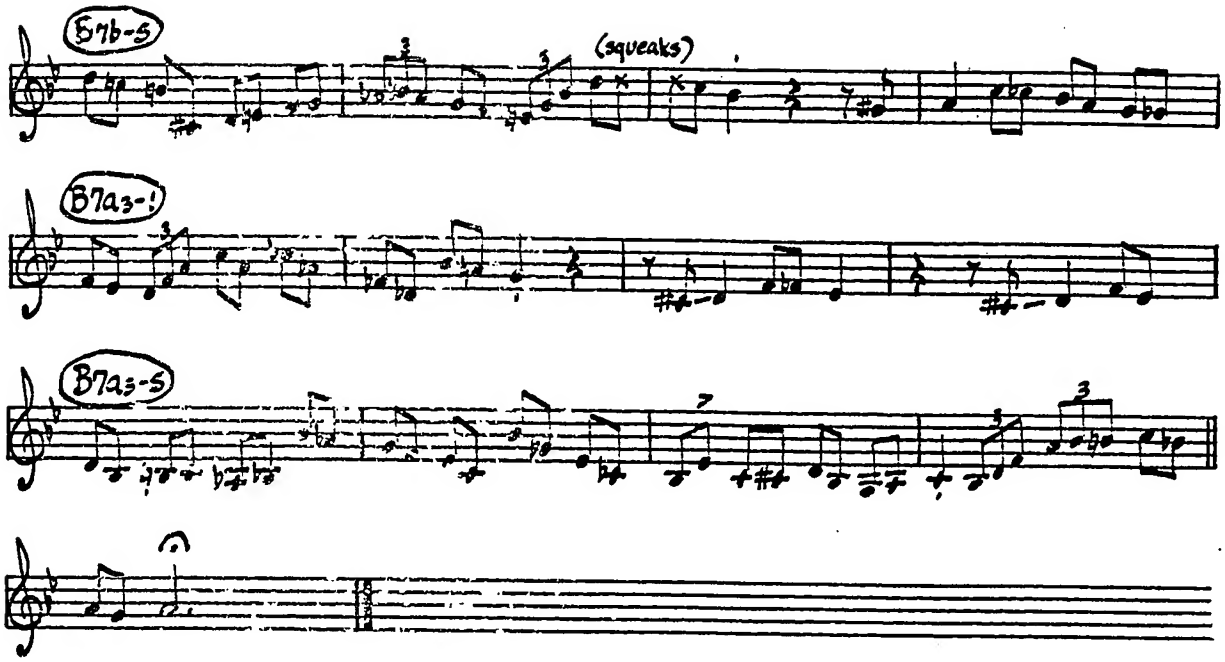
Verve MGV 8005, others

♩= ca. 320




B2a1-5
B2a2-1
B2a2-5
B2b-1
B2b-5
B2a3-1
B2a3-5
B3a1-1
B3a1-5
B3a2-1


B3a2-5
B3b-1
B3b-5
B3a3-1
B3a3-5
B7a1-1
B7a1-5
B7a2-1
B7a2-5
B7b-1

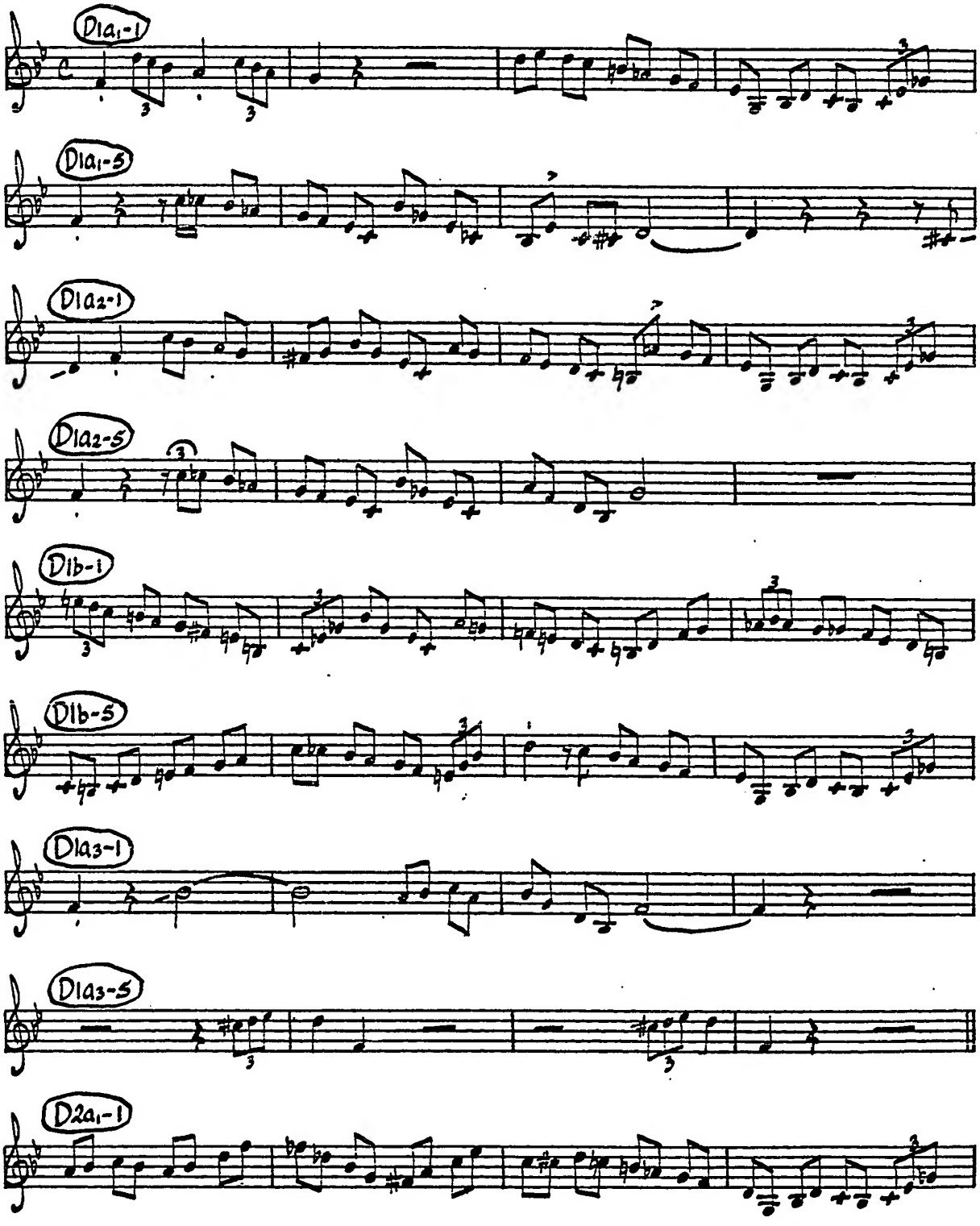

B7b-5
(squeaks)
B7a3-!
B7a3-5

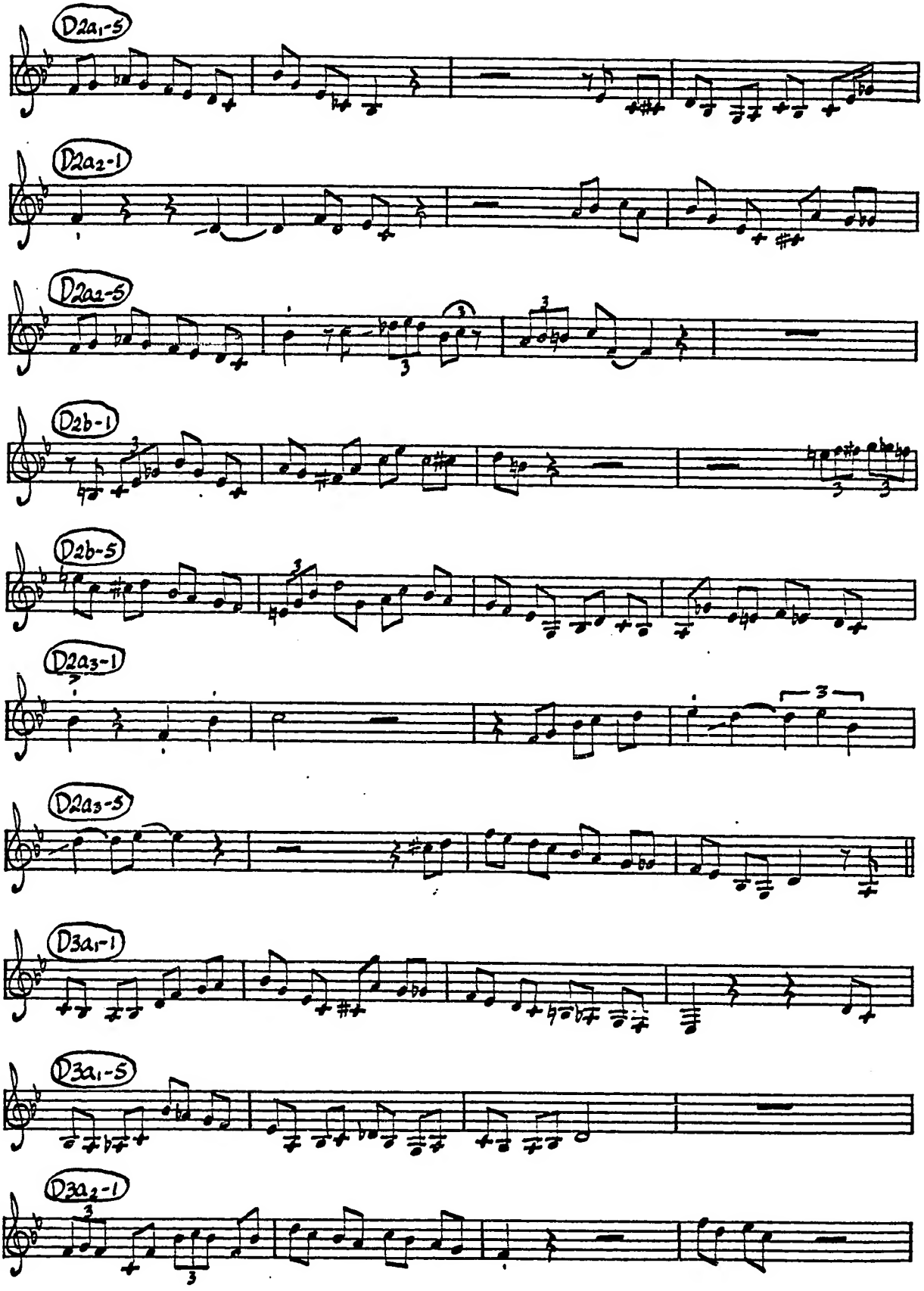
KIM - Take 4

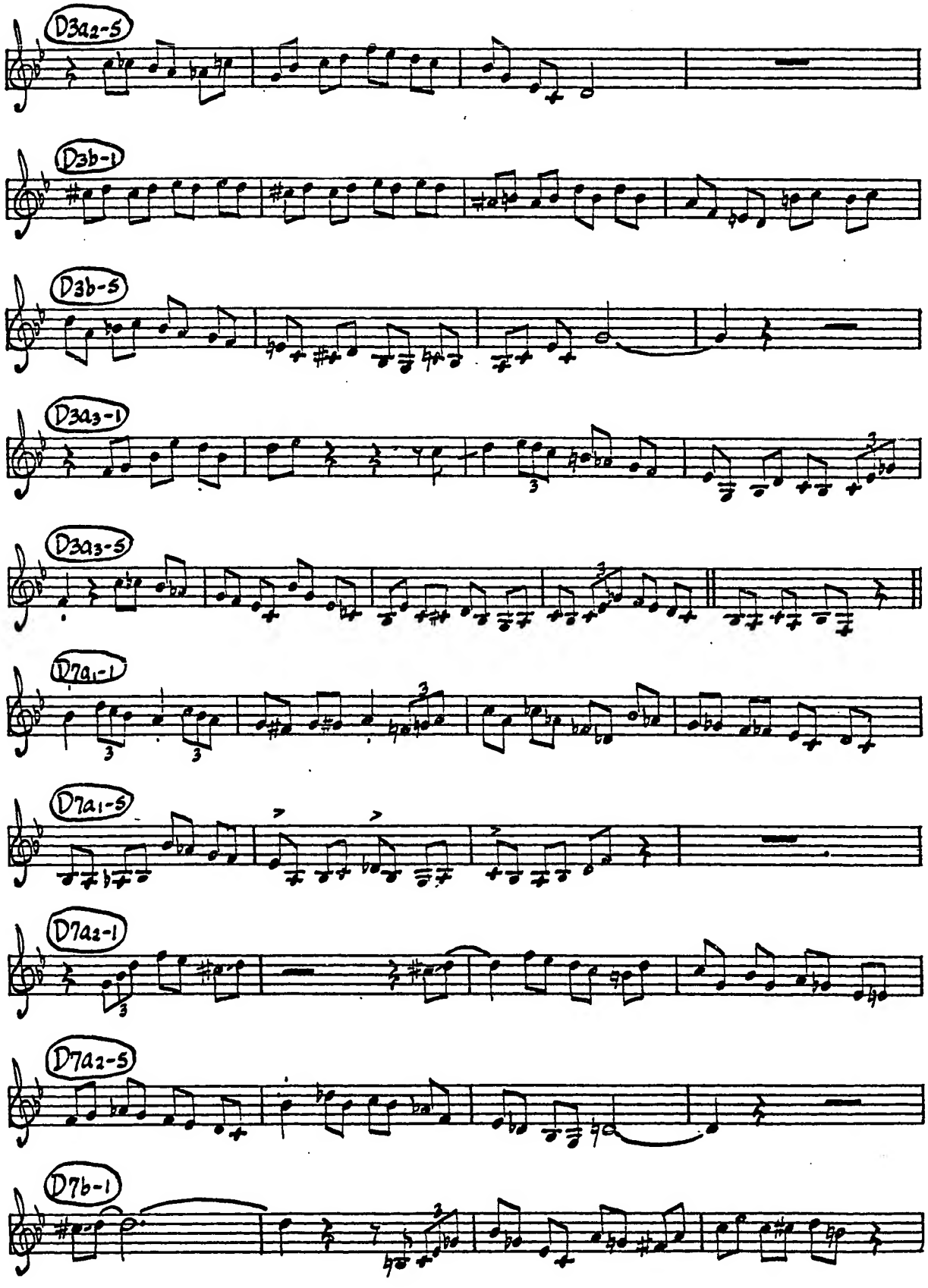
12/30/52

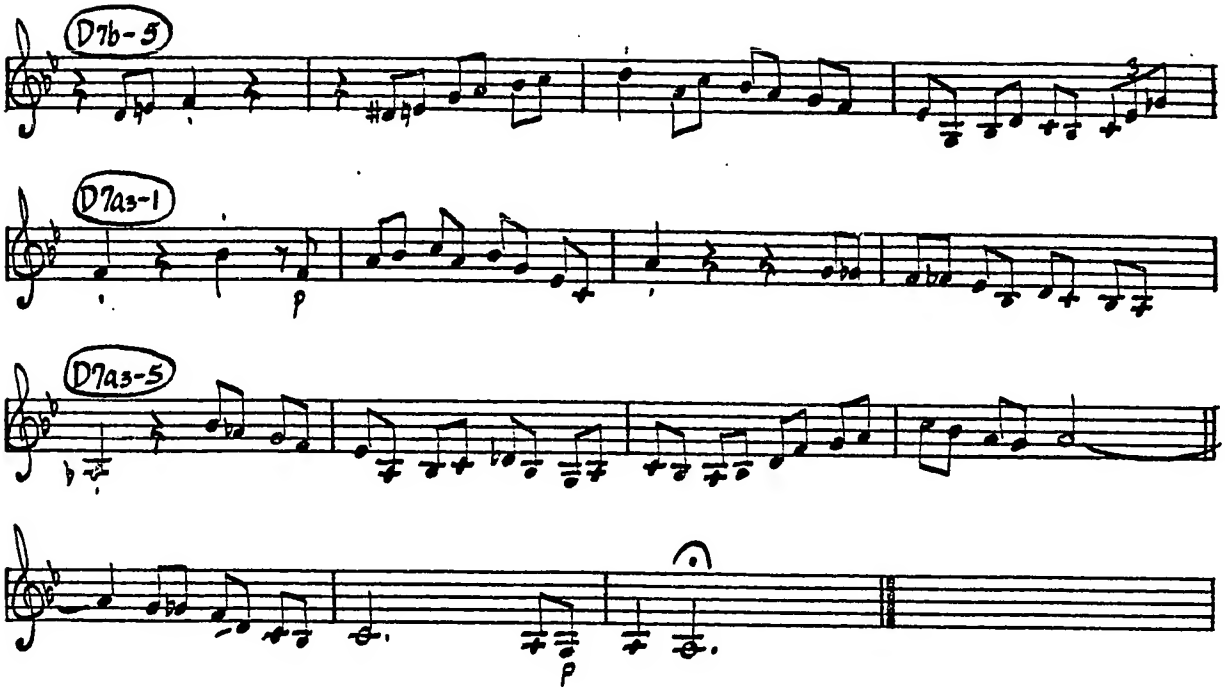
Clef 89121, Verve MGV 8005, others

♩= ca. 320




D2a1-5
D2a2-1
D2a2-5
D2b-1
D2b-5
D2a3-1
D2a3-5
D3a1-1
D3a1-5
D3a2-1


D3a2-5
D3b-1
D3b-5
D3a3-1
D3a3-5
D7a1-1
D7a1-5
D7a2-1
D7a2-5
D7b-1

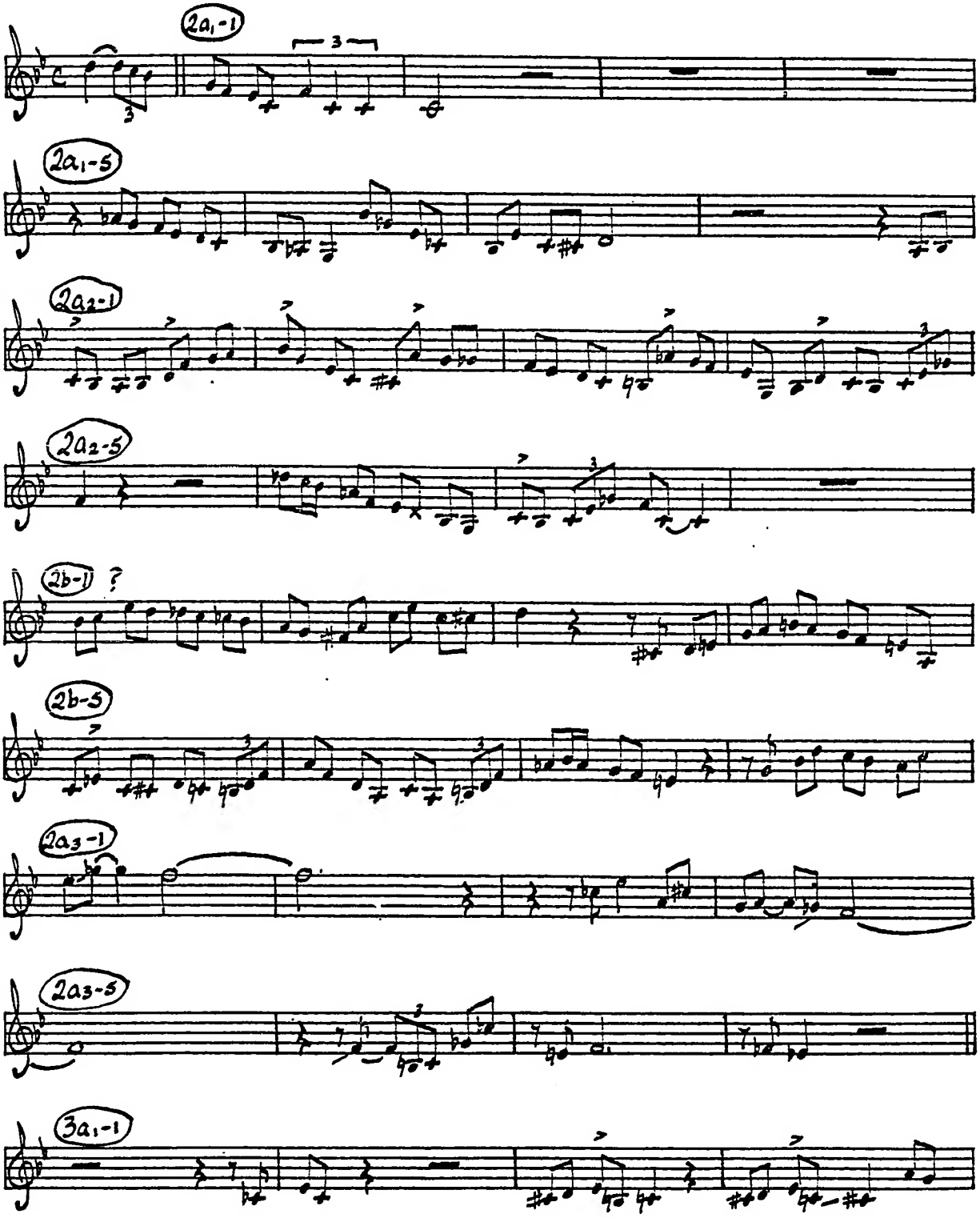

D7b-5
D7a3-1
p
D7a3-5
p

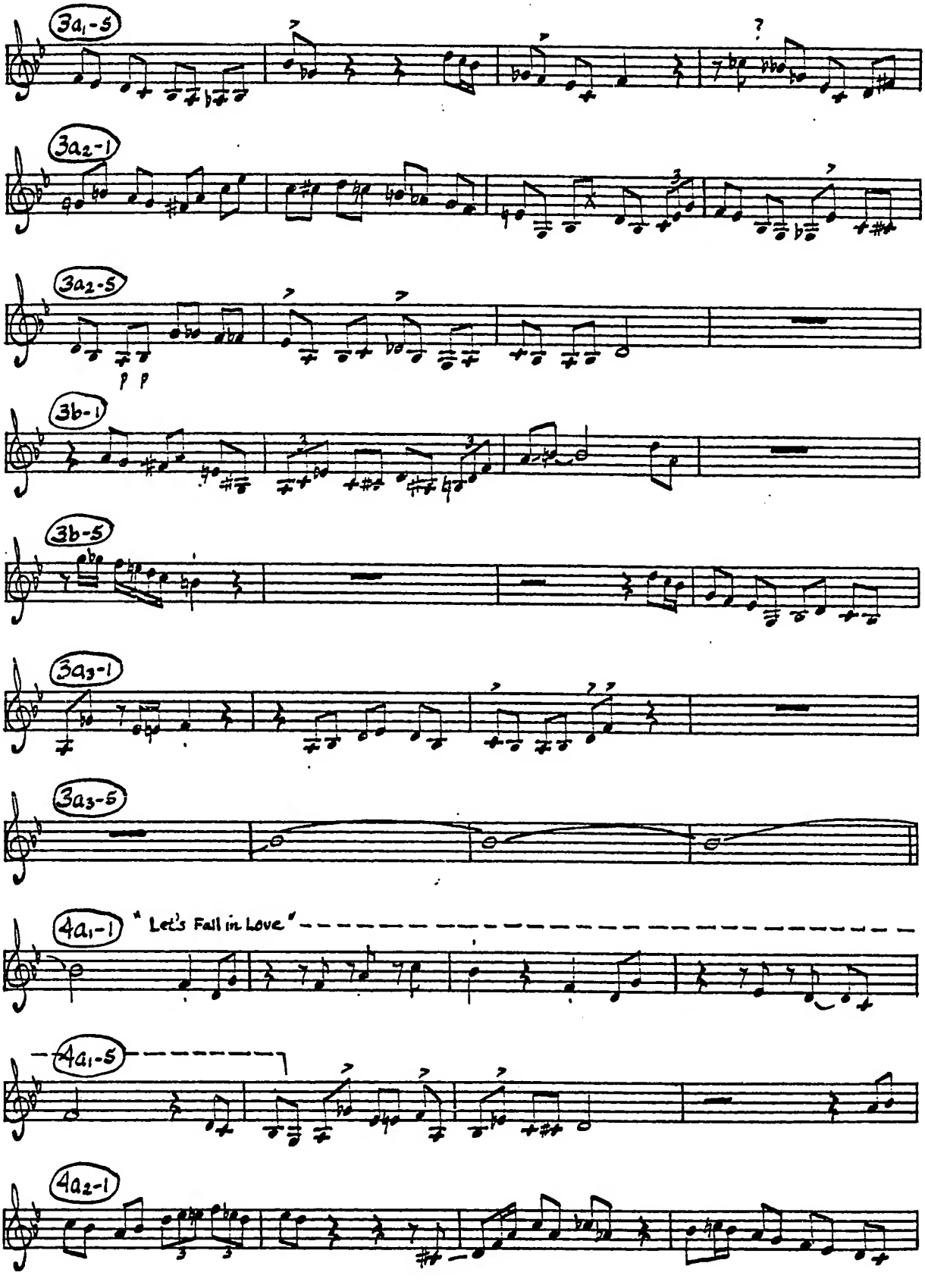
MOOSE THE MOOCHE

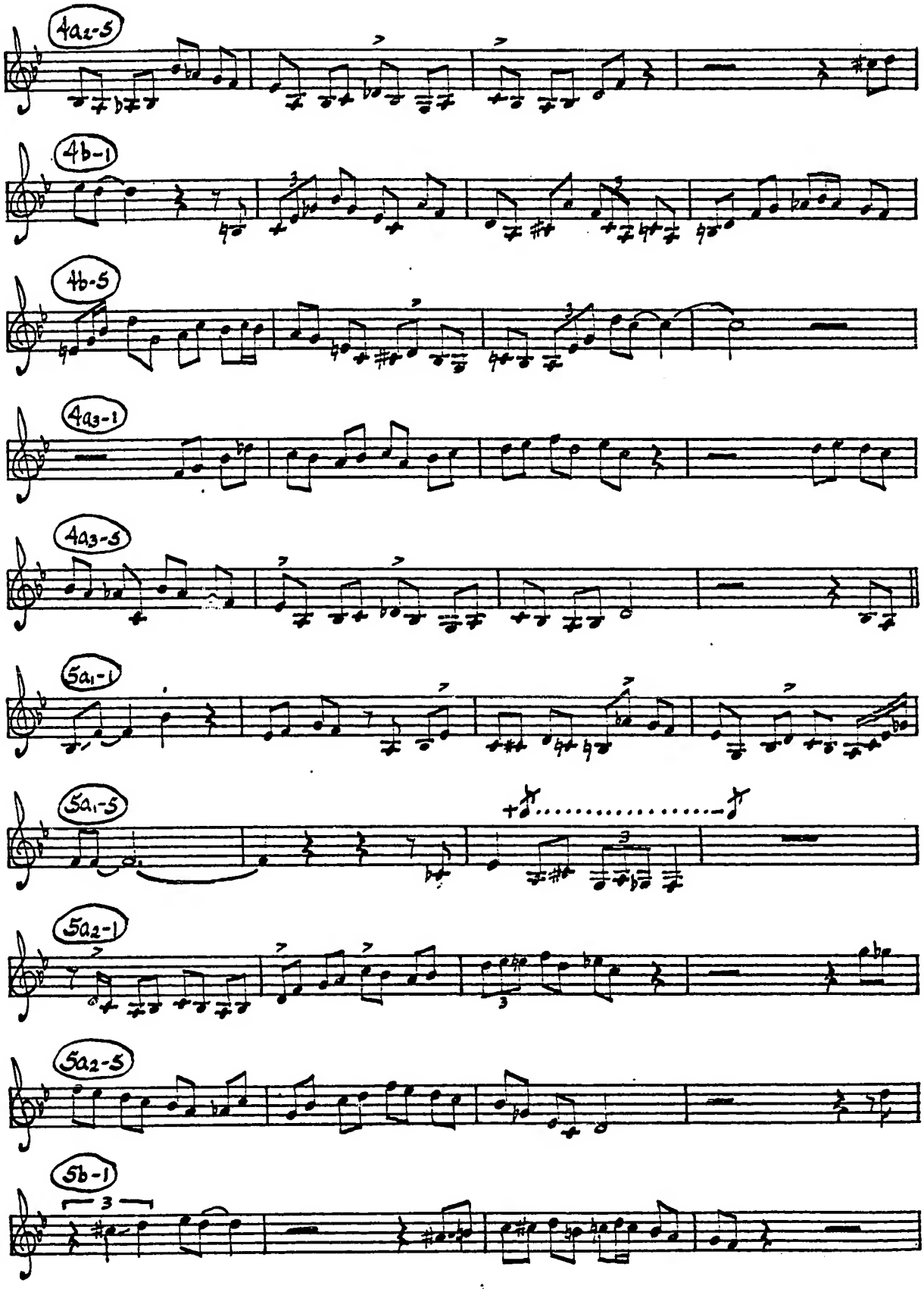
5/9/53

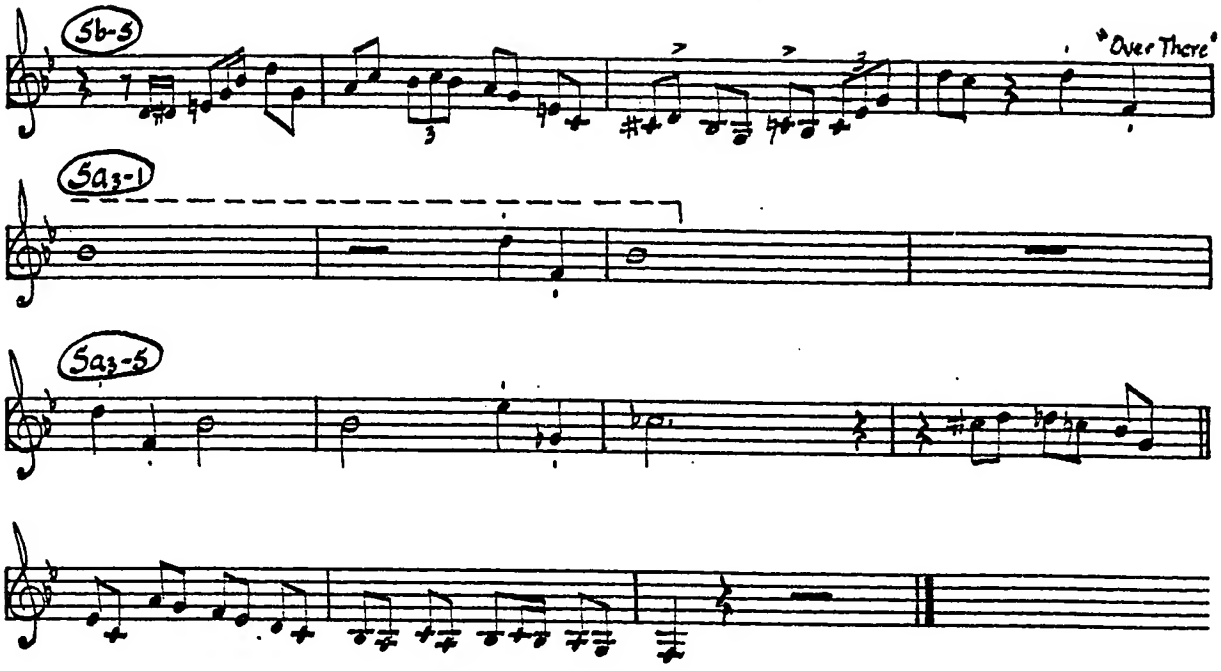
Klacto ME 100, others

♩= ca. 240




3a1-5
3a2-1
3a2-5
p p
3b-1
3b-5
3a3-1
3a3-5
4a1-1
"Let's Fall in Love"
4a1-5
4a2-1


4a2-5
4b-1
4b-5
4a3-1
4a3-5
5a1-1
5a1-5
5a2-1
5a2-5
5b-1

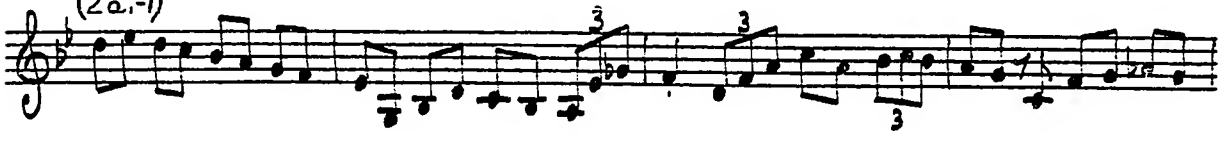

5b-5
*Over There'
5a3-1
5a3-5

WEE

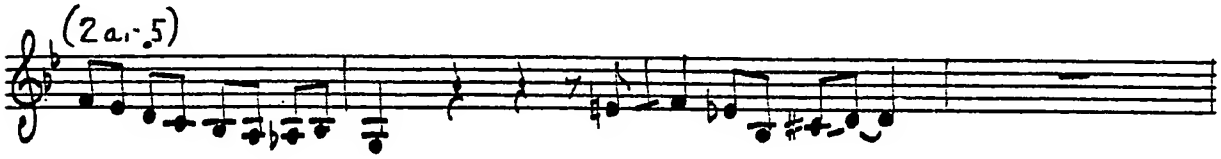
5/15/53; DEBUT DLP 4, OTHERS

♩ = CA. 310

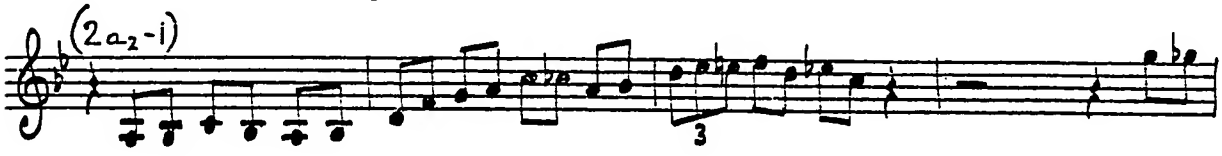
(2a,-1)



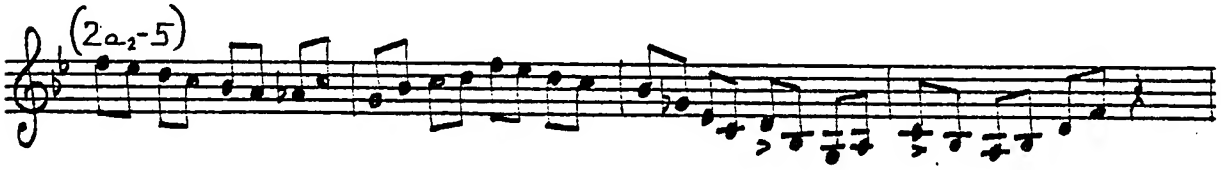
(2a,-5)



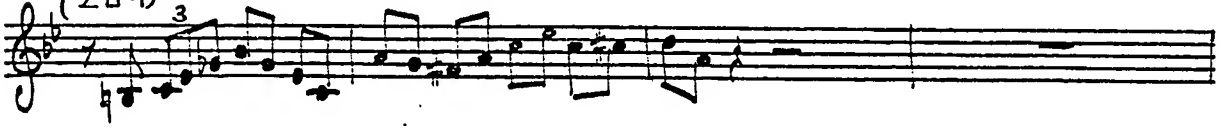
(2a$_2$-1)



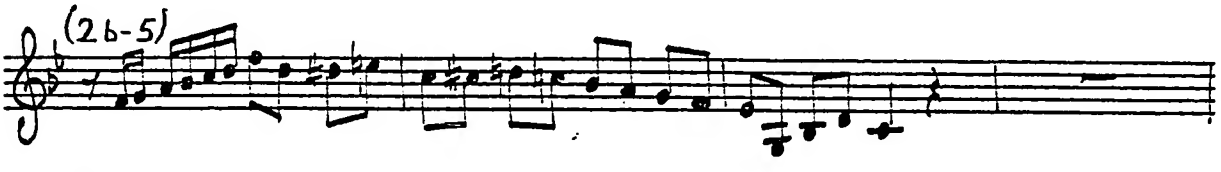
(2a$_2$-5)



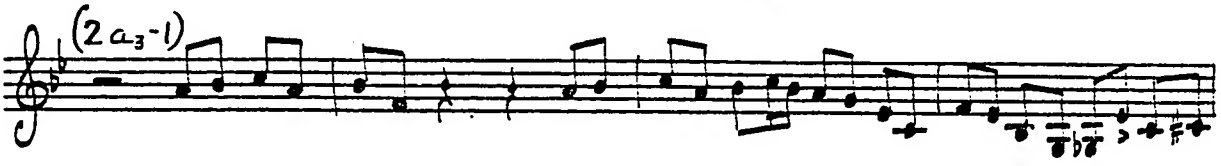
(2b-1)



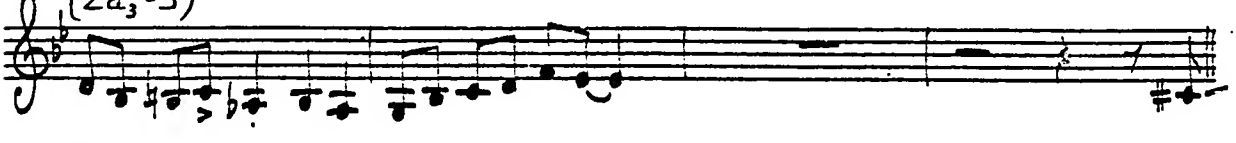
(2b-5)



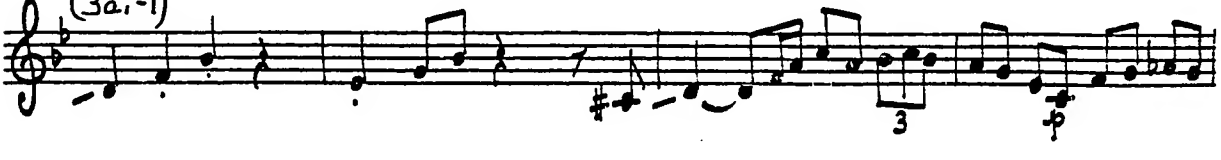
(2a$_3$-1)

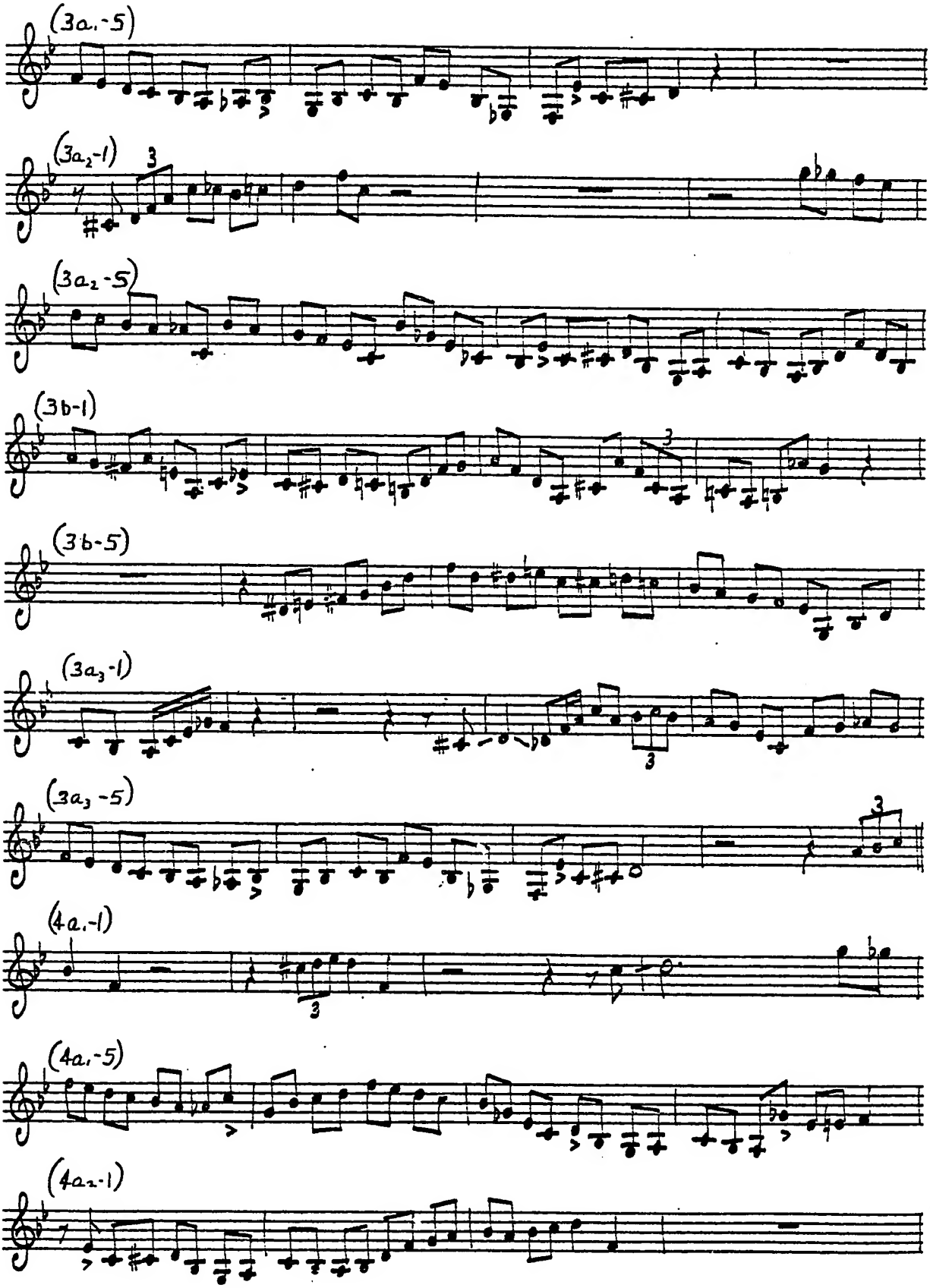


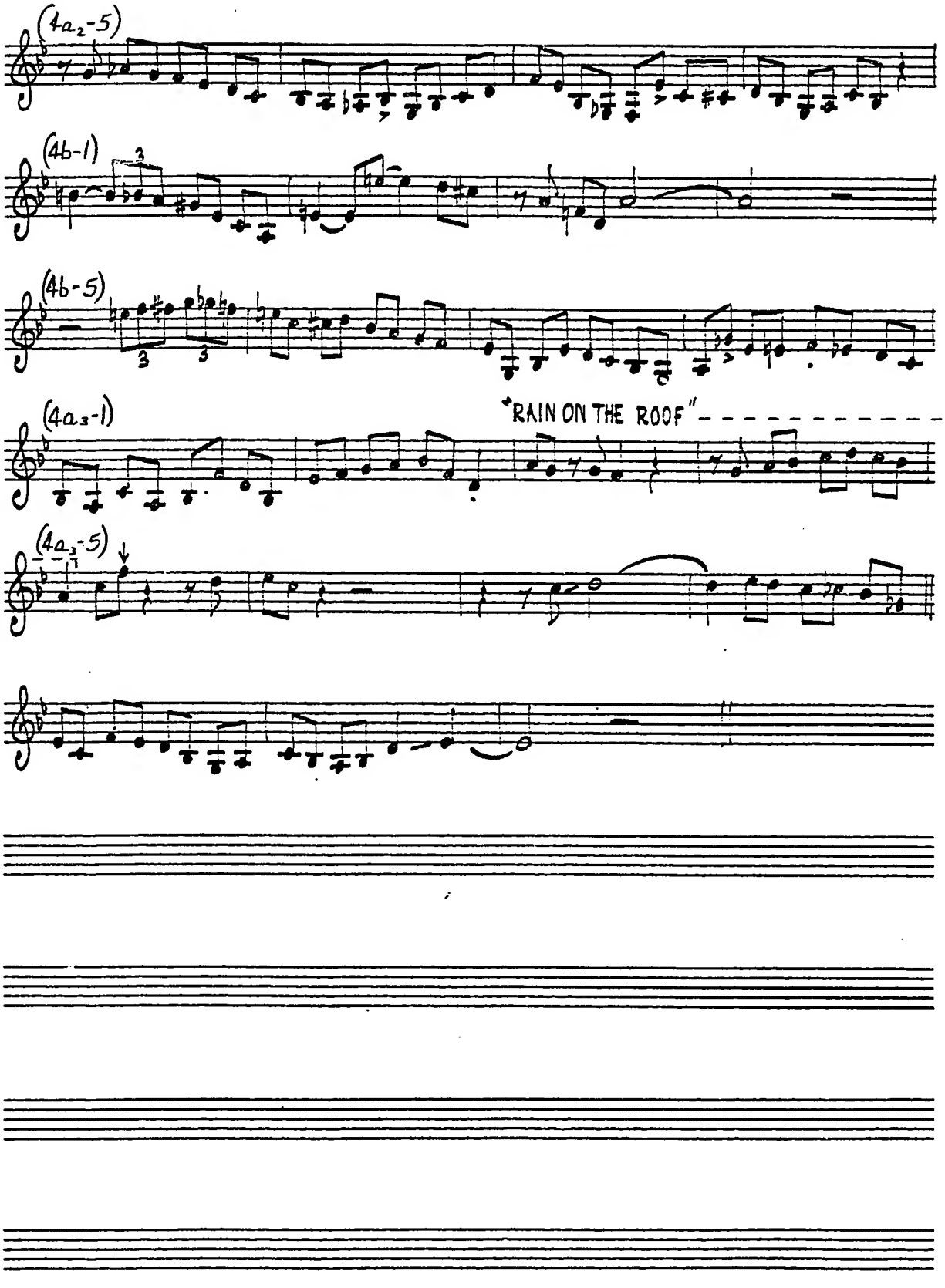
(2a$_3$-5)



(3a,-1)




(3a1-5)
(3a2-1)
3
(3a2-5)
(3b-1)
3
(3b-5)
(3a3-1)
3
(3a3-5)
3
(4a1-1)
3
(4a1-5)
(4a2-1)

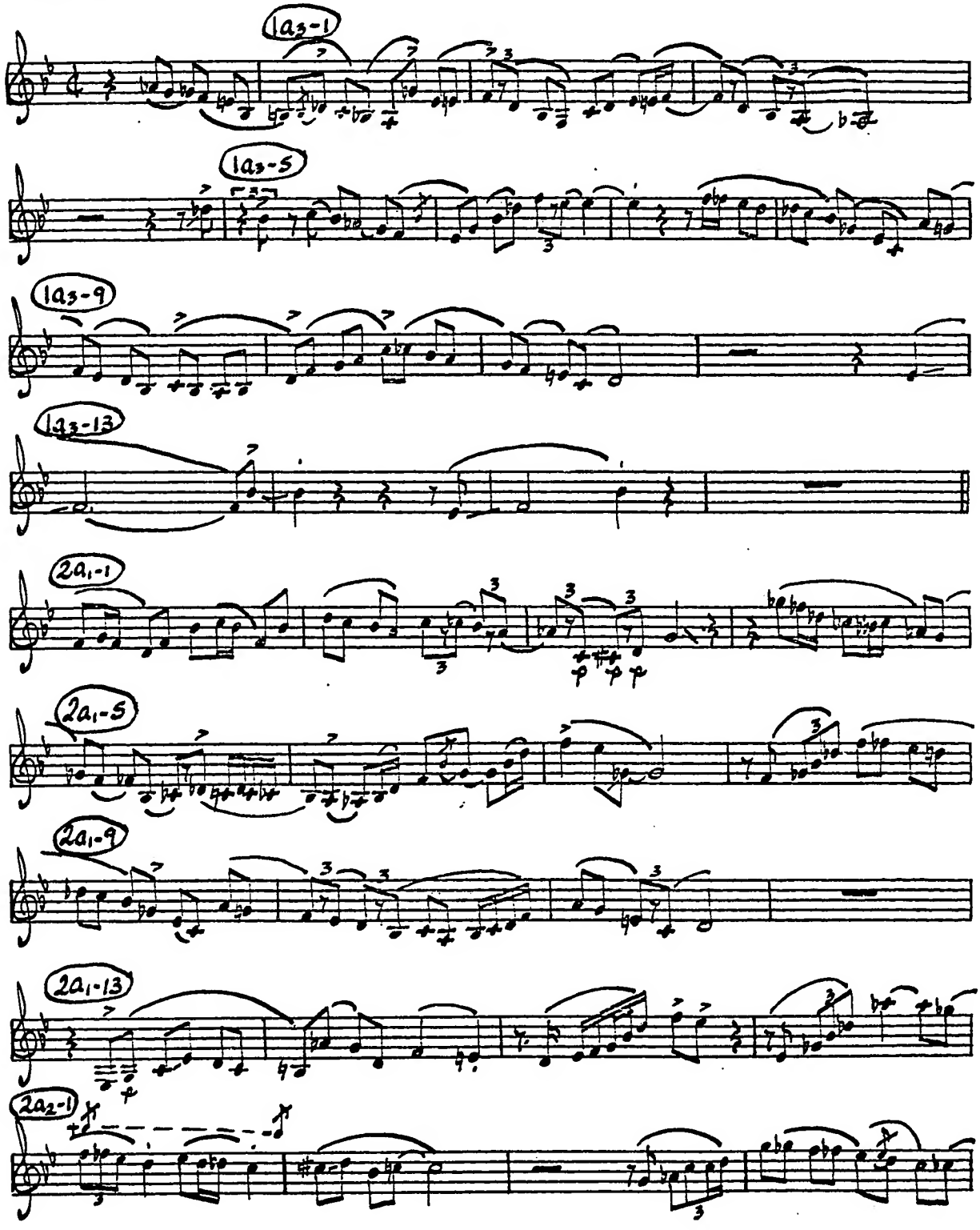

(4a2-5)
(4b-1)
(4b-5)
(4a3-1)
"RAIN ON THE ROOF"
(4a3-5)

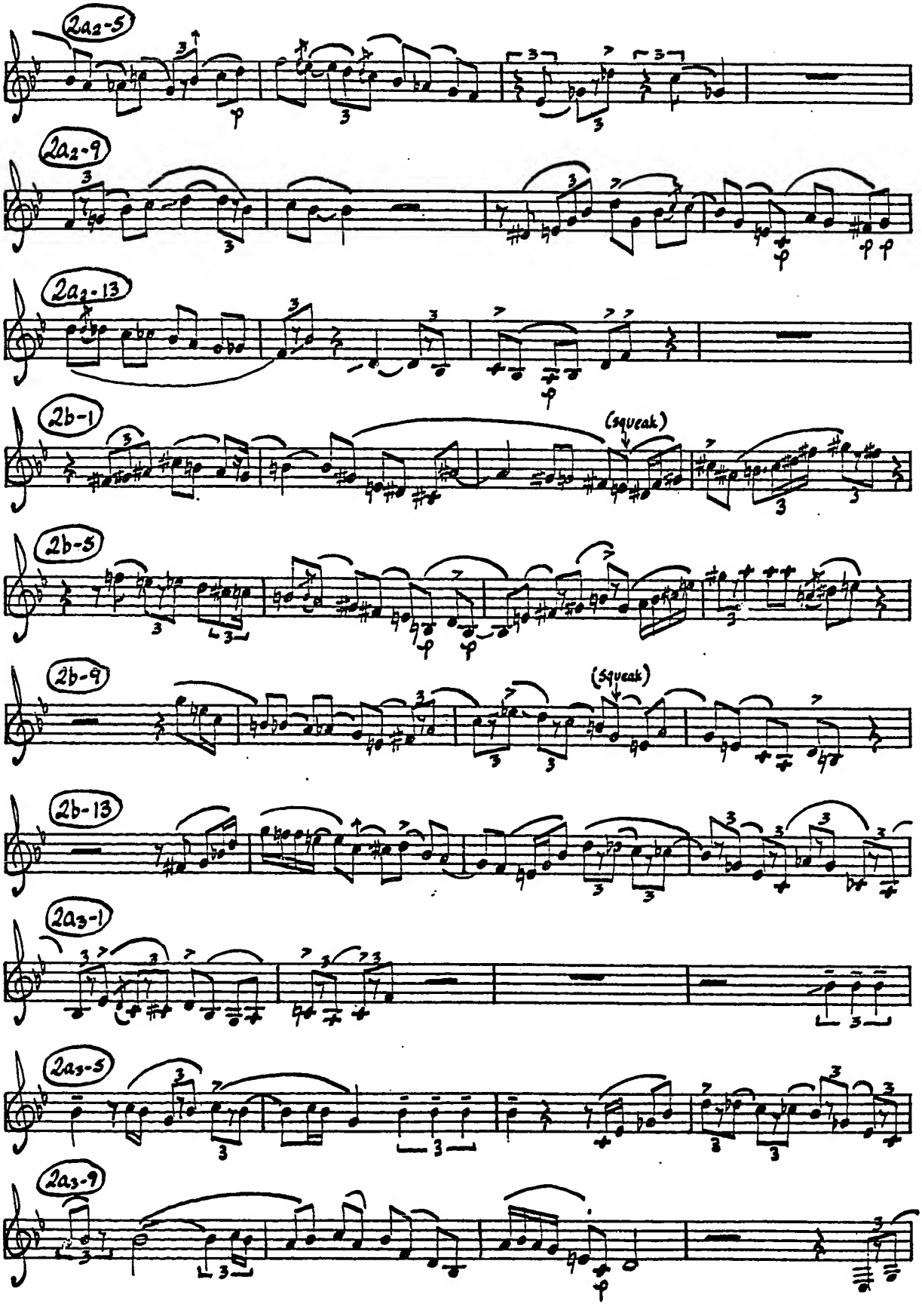
WARMING UP A RIFF

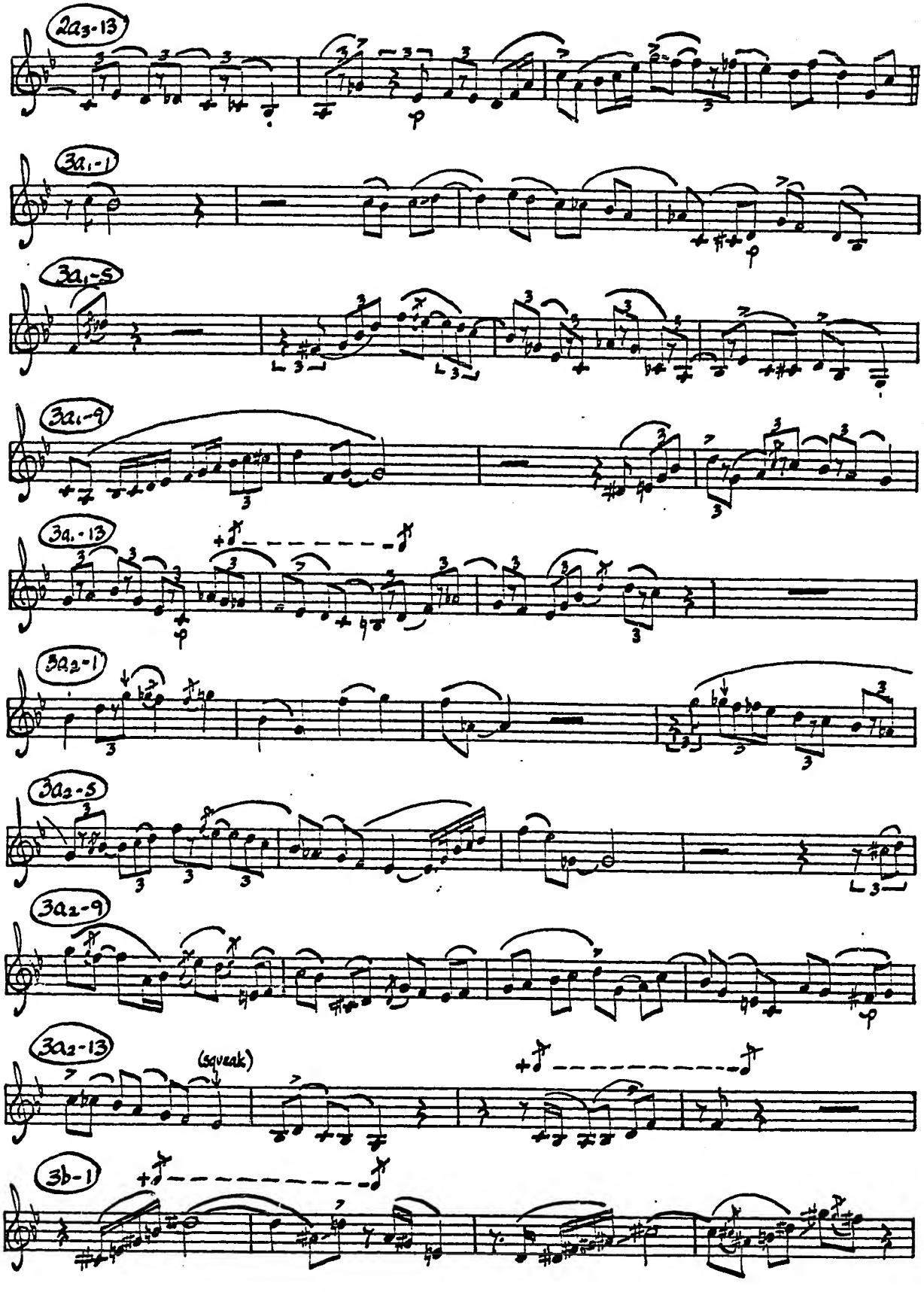
11/26/45

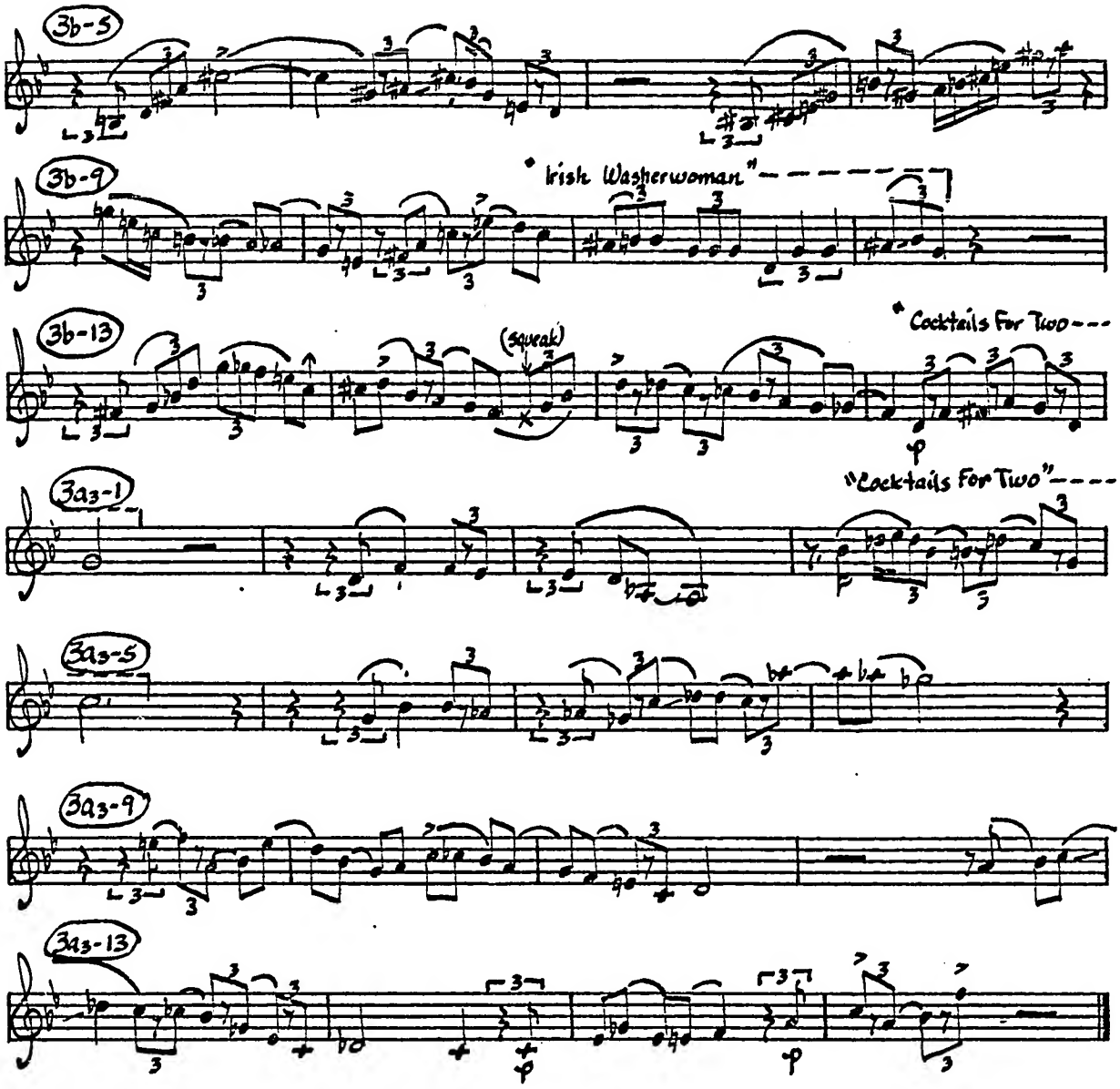
Savoy 945, MG 12079, others

♩= ca. 240




2a2-5
2a2-9
2a2-13
2b-1
(squeak)
2b-5
2b-9
(squeak)
2b-13
2a3-1
2a3-5
2a3-9

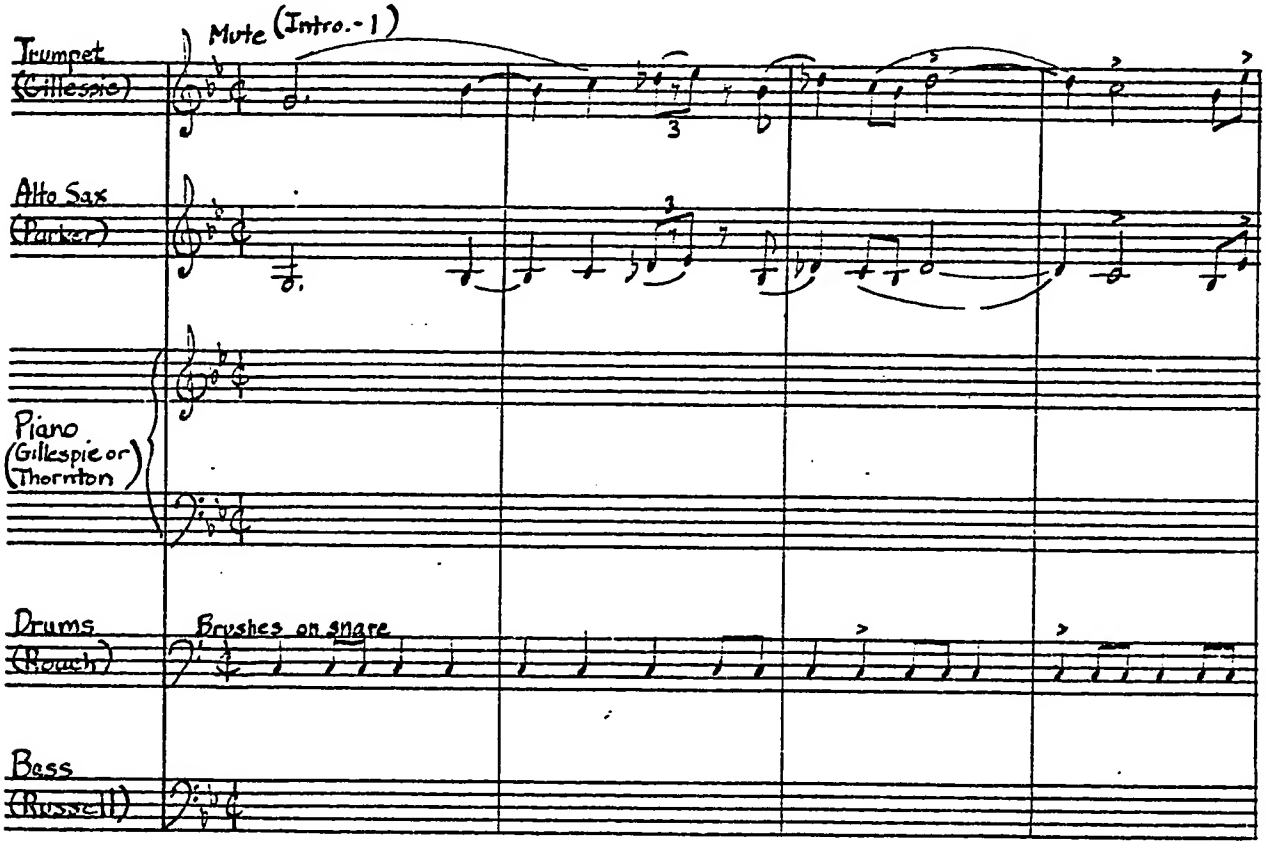

2a3-13
3a1-1
3a1-5
3a1-9
3a1-13
3a2-1
3a2-5
3a2-9
3a2-13
(squeak)
3b-1

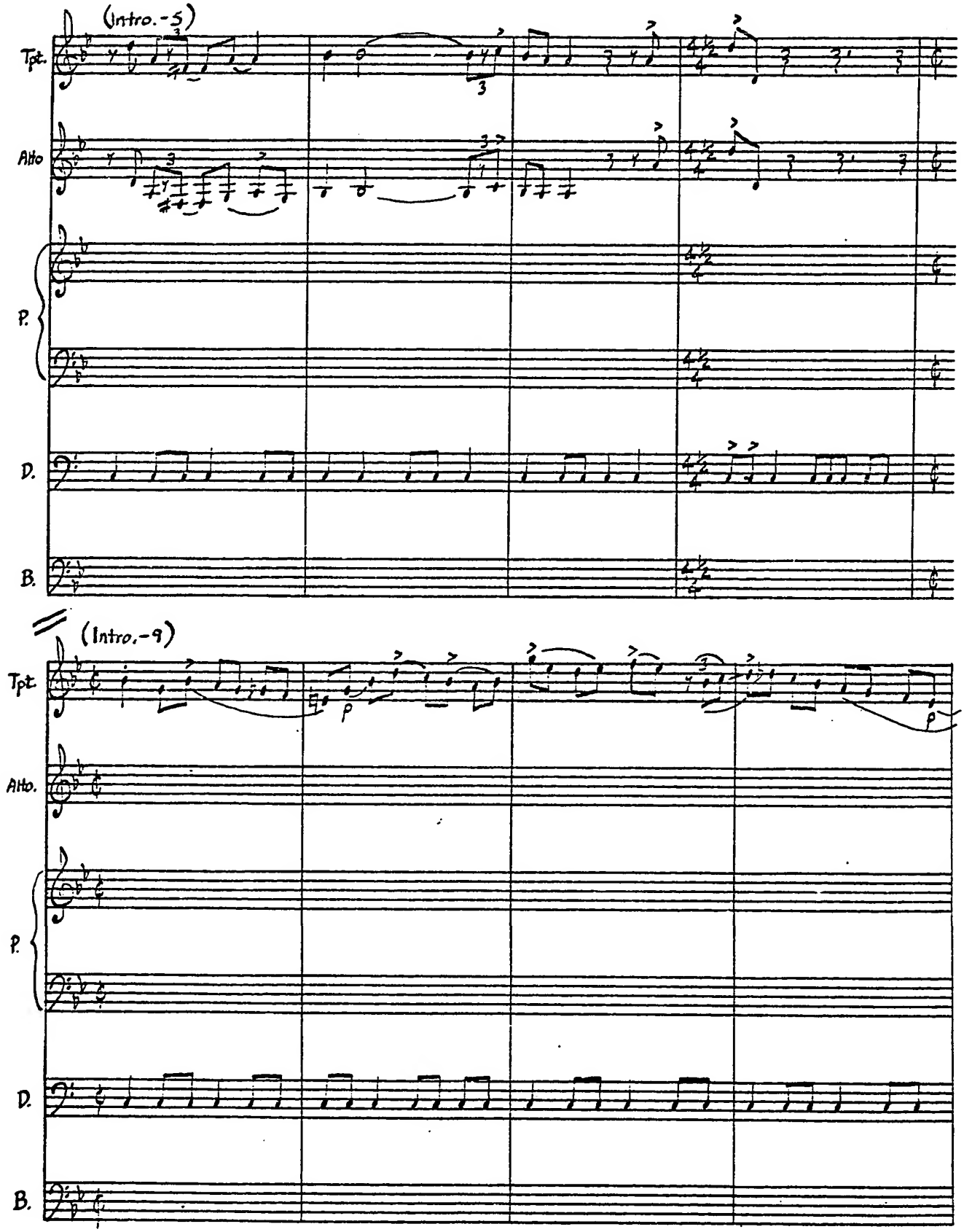

3b-5
3b-9
"Irish Washerwoman"
3b-13
(squeak)
"Cocktails For Two"
"Cocktails For Two"
3a3-1
3a3-5
3a3-9
3a3-13

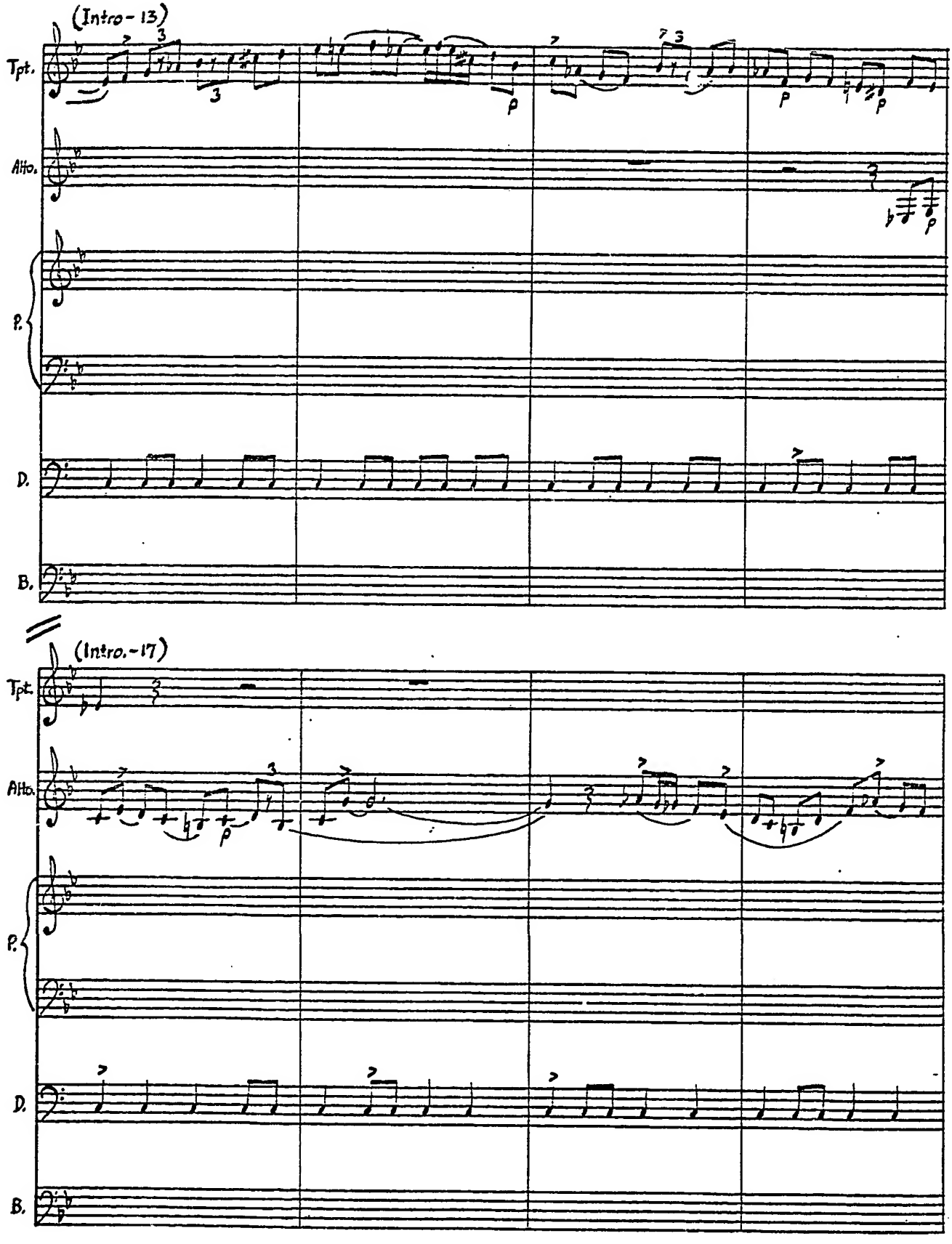
11/26/45
Savoy 597, MG 12079, others

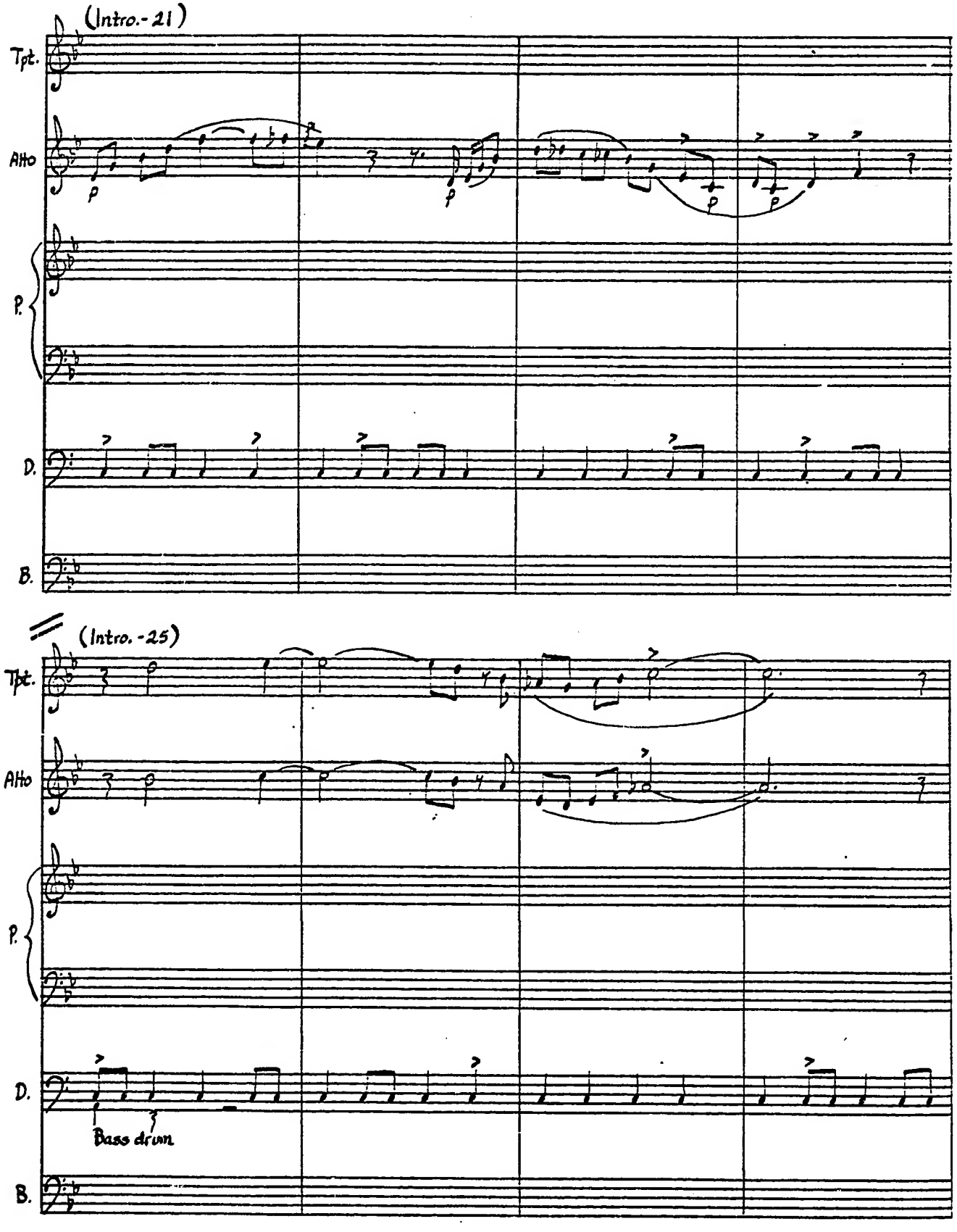
Ko-Ko Take 2

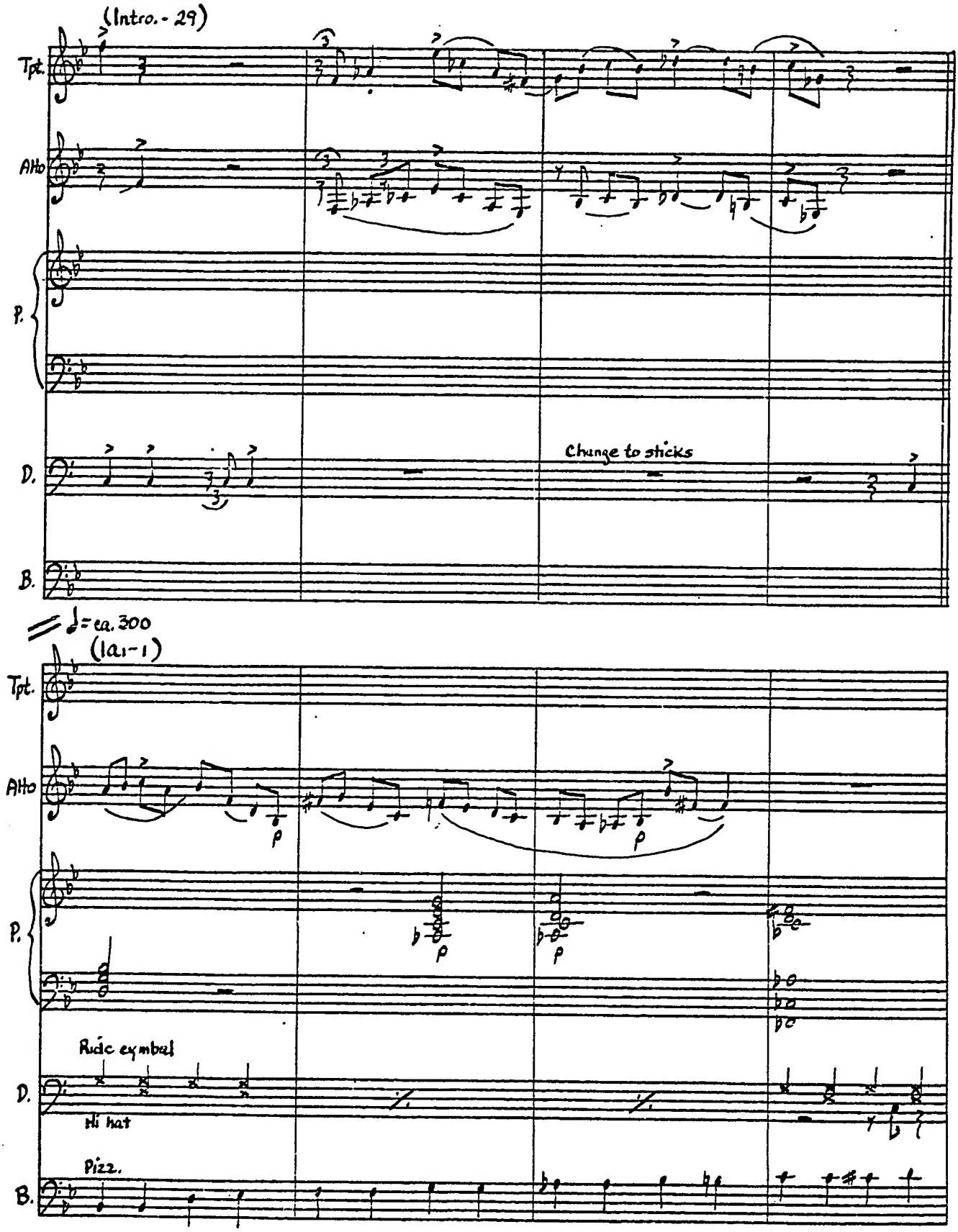
♩= ca. 300-310

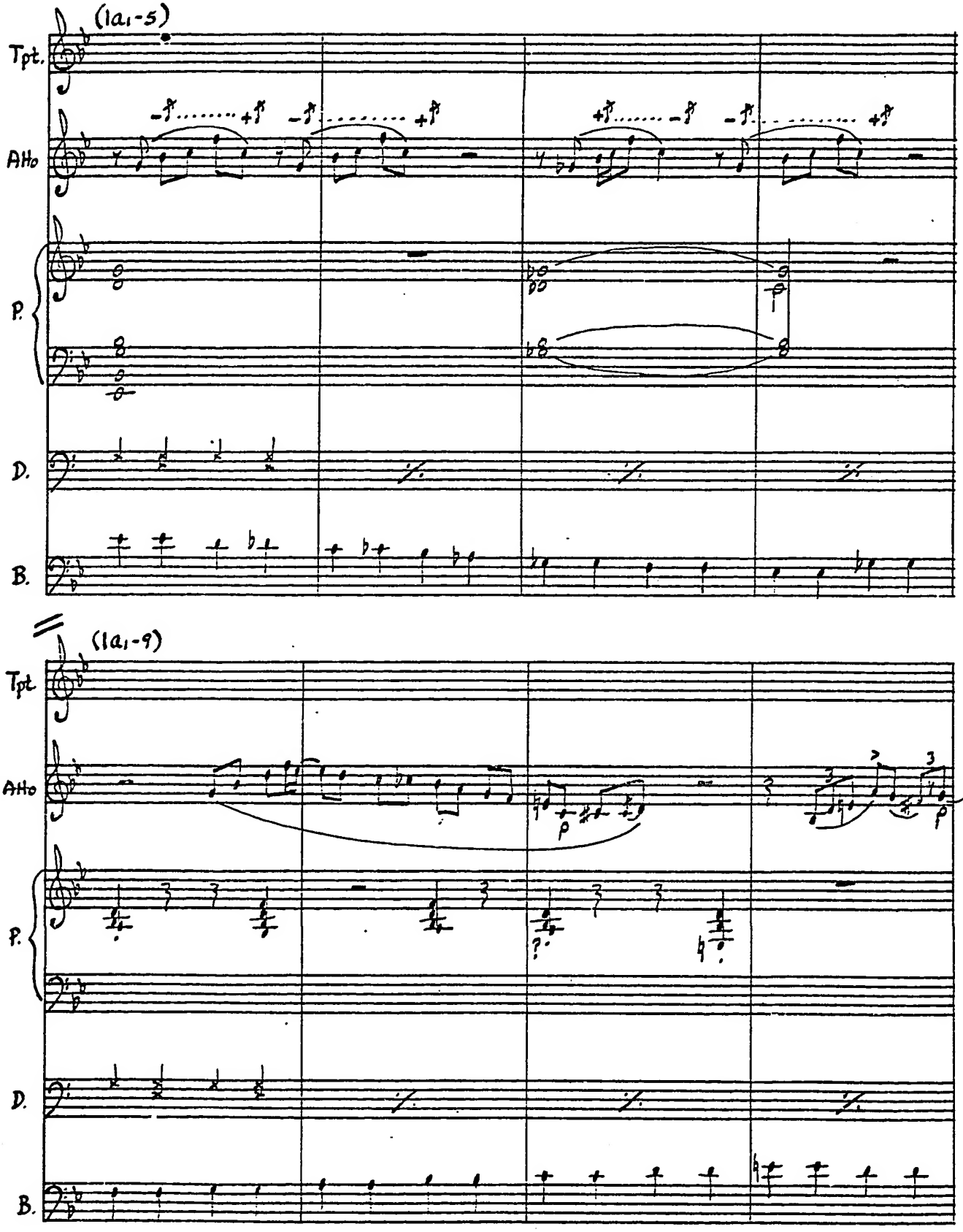


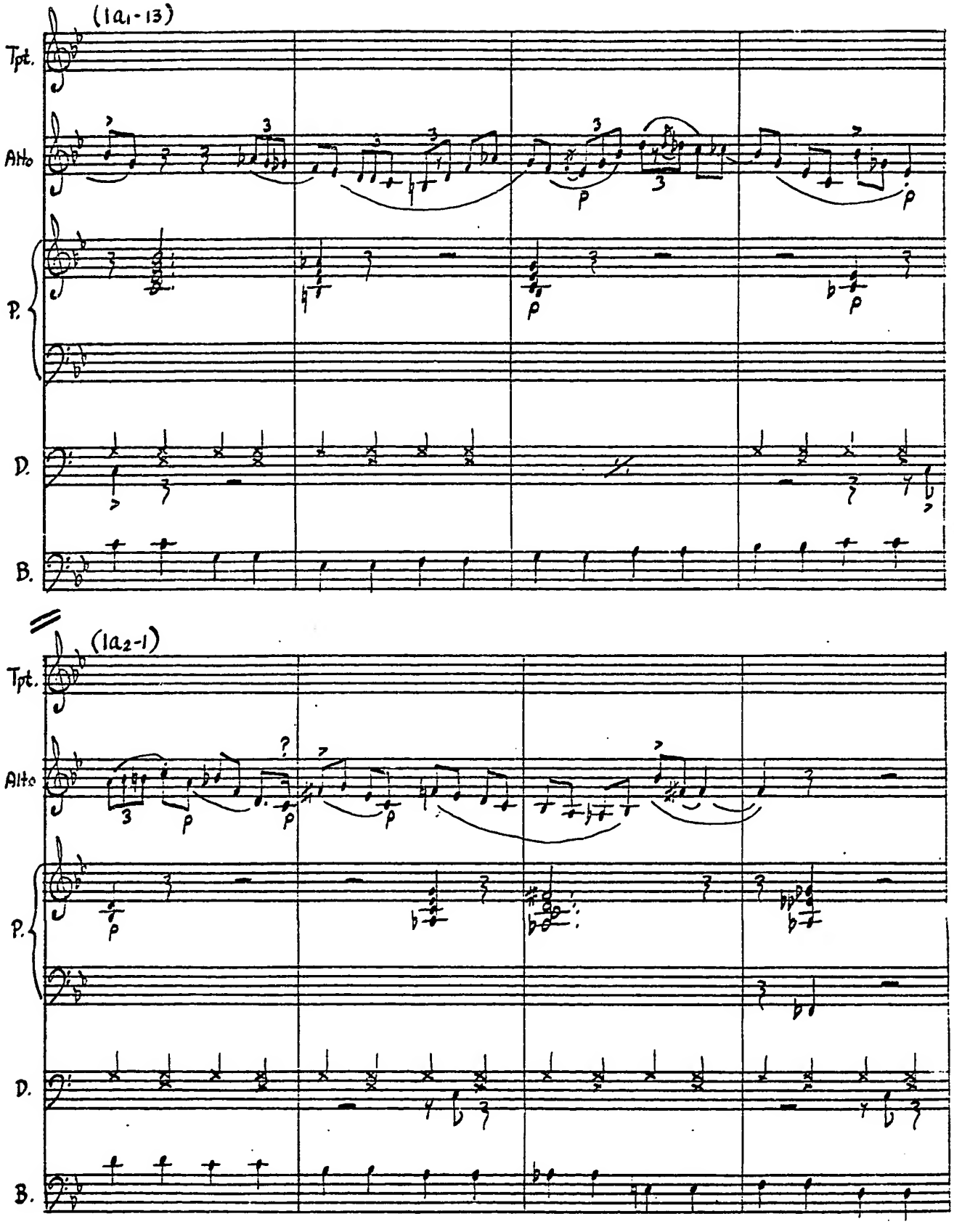

(Intro.-5)
Tpt.
Alto
P.
D.
B.
(Intro.-9)
Tpt.
p
p
Alto.
P.
D.
B.

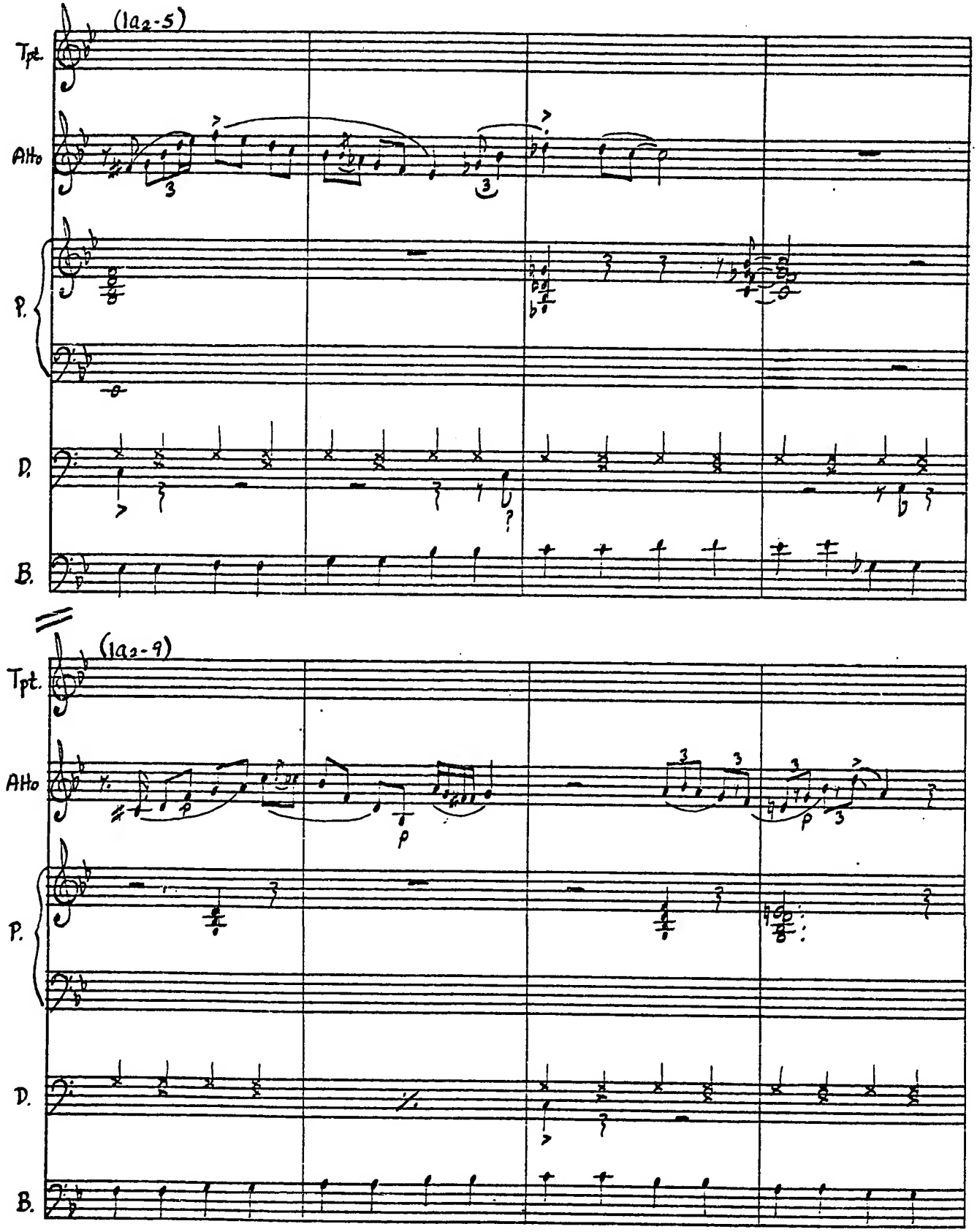

(Intro-13)
Tpt.
Alto.
P.
D.
B.
(Intro.-17)
Tpt.
Alto.
P.
D.
B.

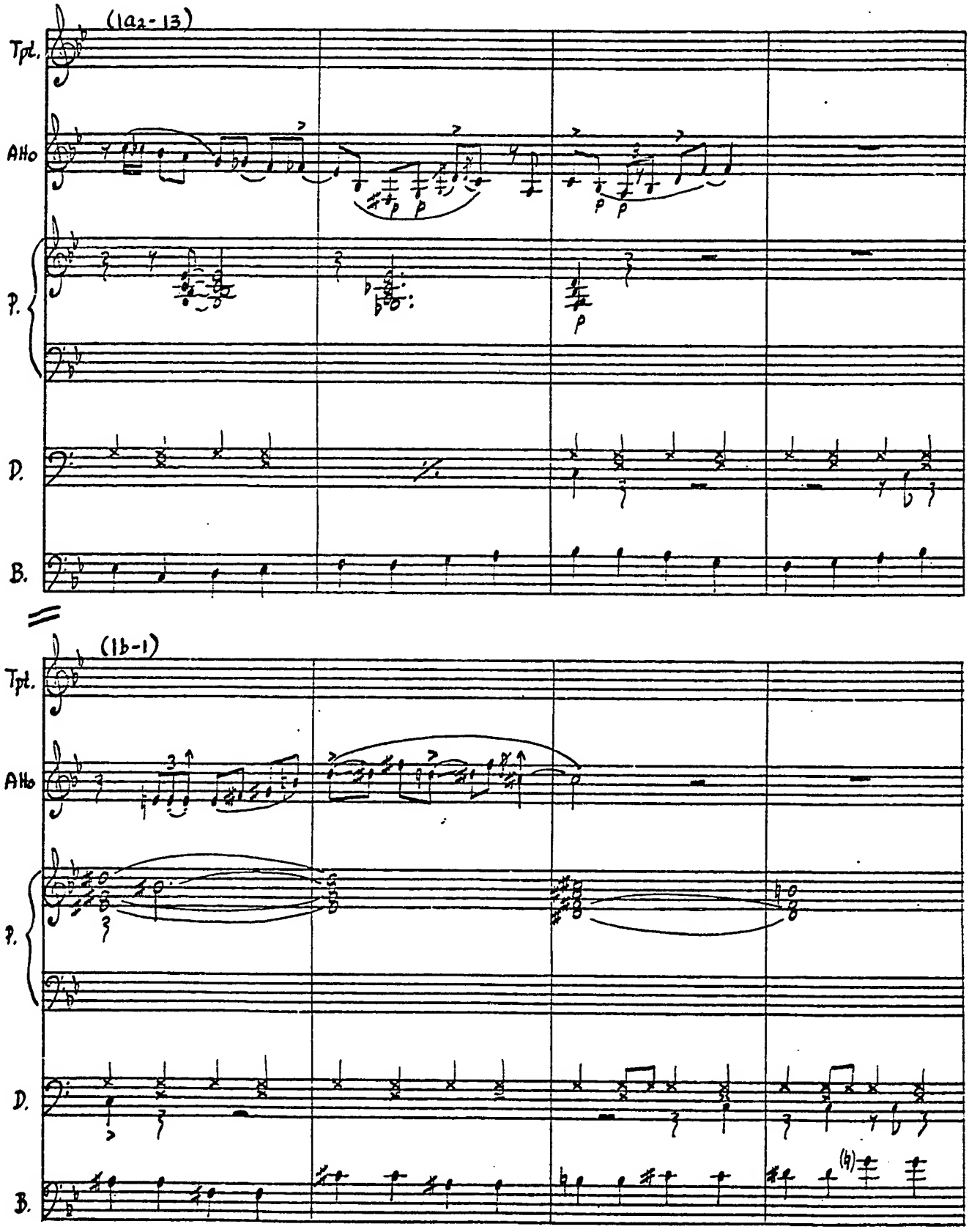

(Intro.-21)
Tpt.
Alto
P.
D.
B.
p
(Intro.-25)
Bass drum

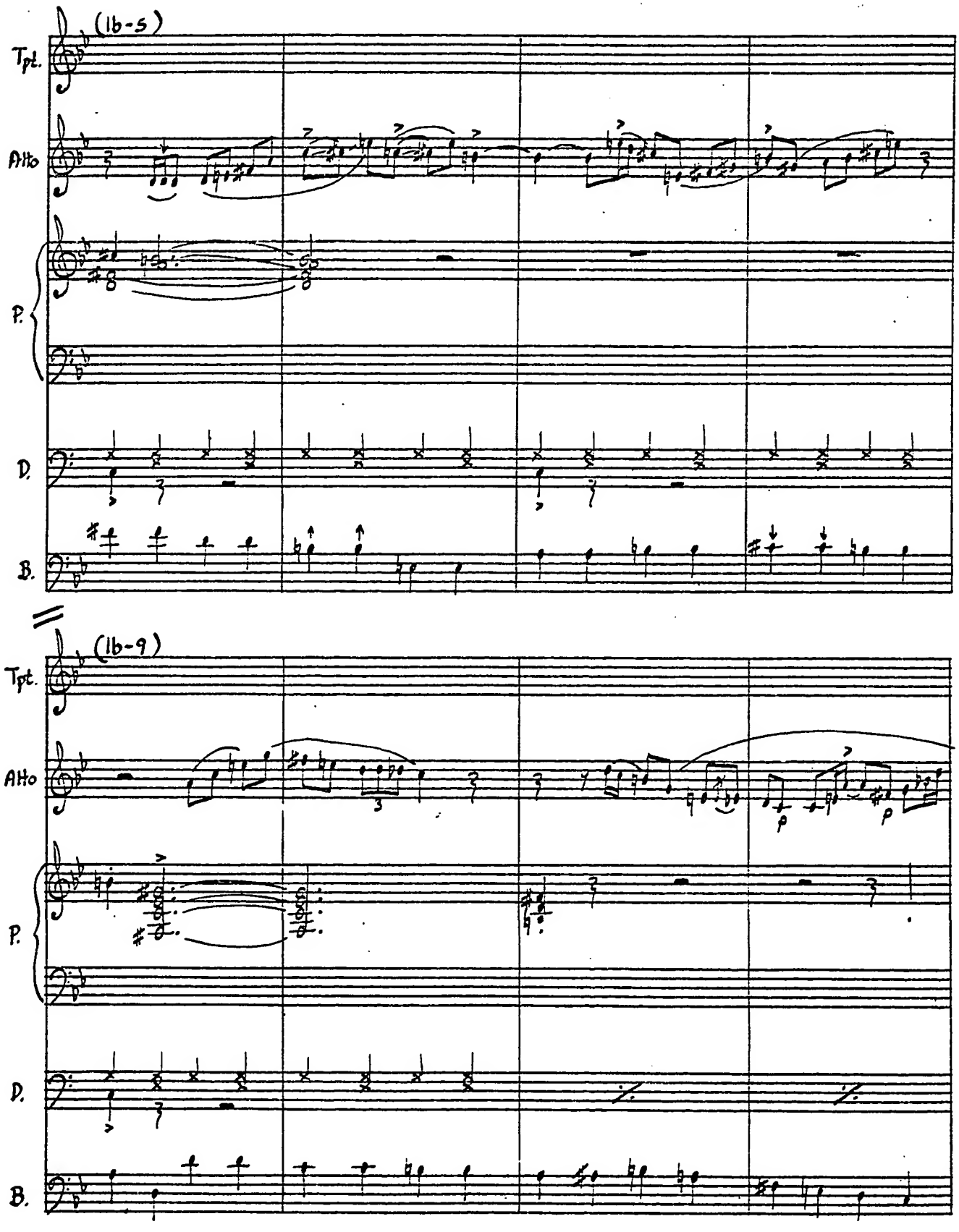

(Intro. - 29)
Tpt.
Alto
P.
D.
Change to sticks
B.
♩= ca. 300
(1a1 - 1)
Tpt.
Alto
P.
p
p
p
Ride cymbal
D.
Hi hat
Pizz.
B.

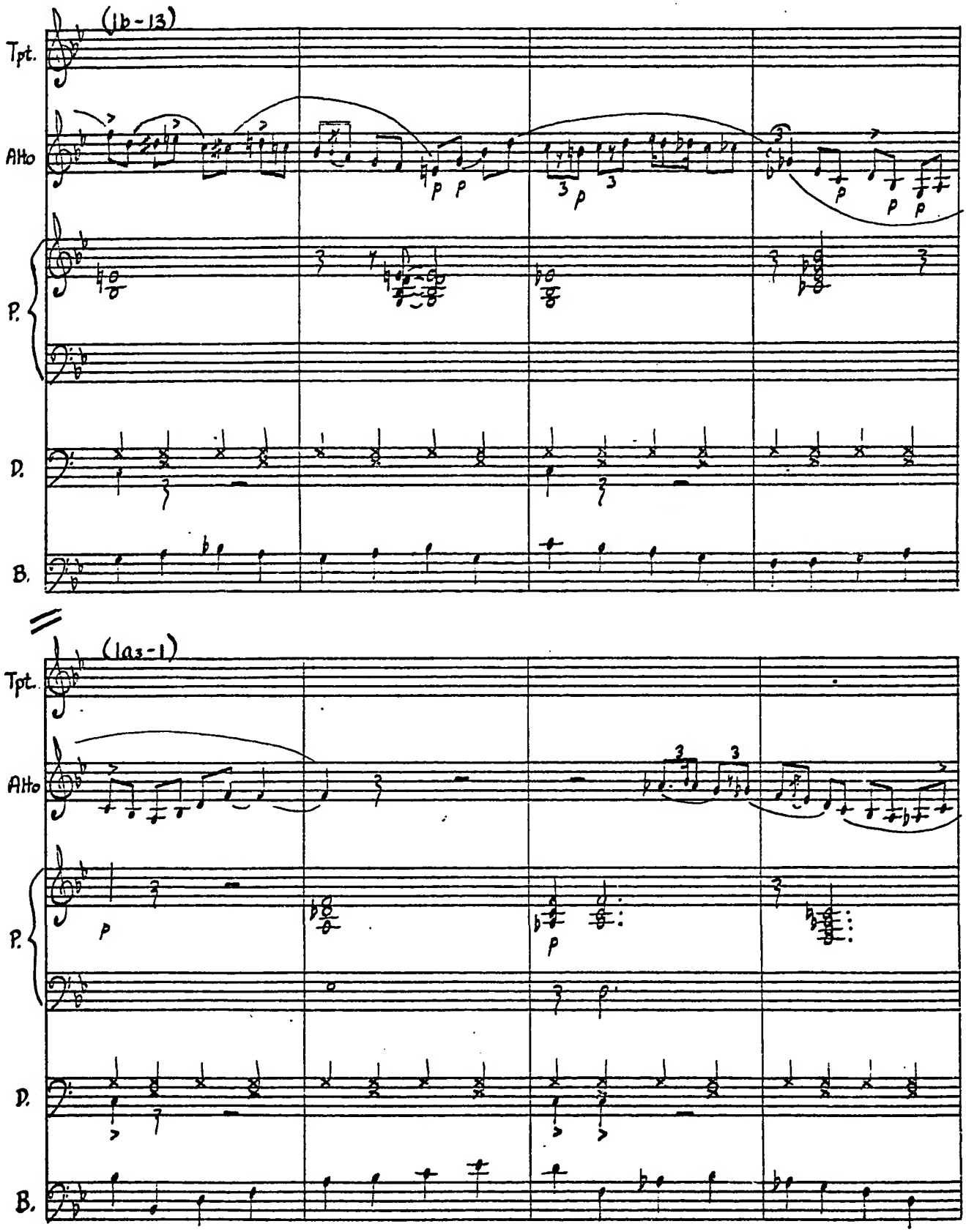

(1a1-5)
Tpt.
Alto
P.
D.
B.
(1a1-9)
Tpt.
Alto
P.
D.
B.

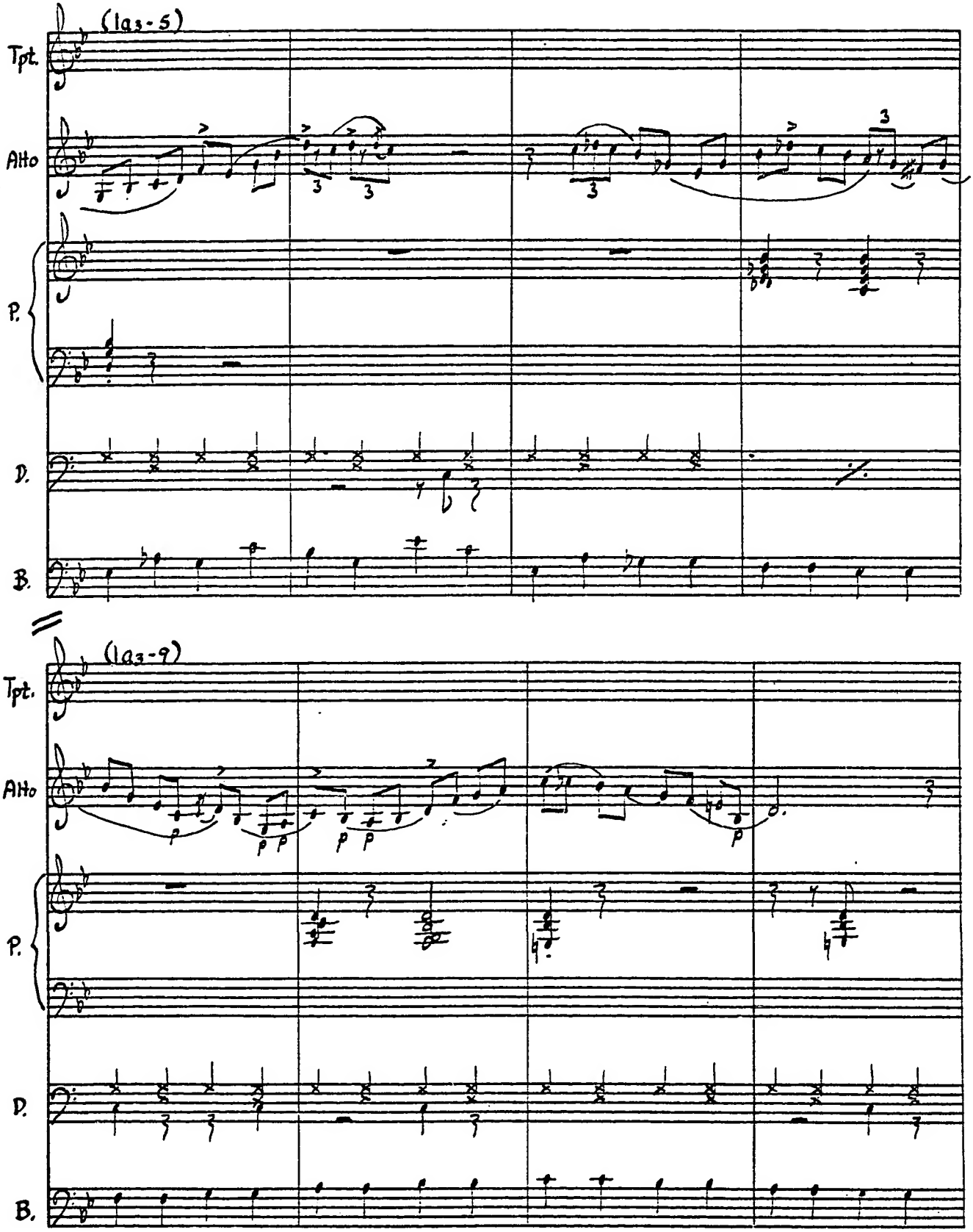

(1a1-13)
Tpt.
Alto
P.
D.
B.
(1a2-1)
Tpt.
Alto
P.
D.
B.

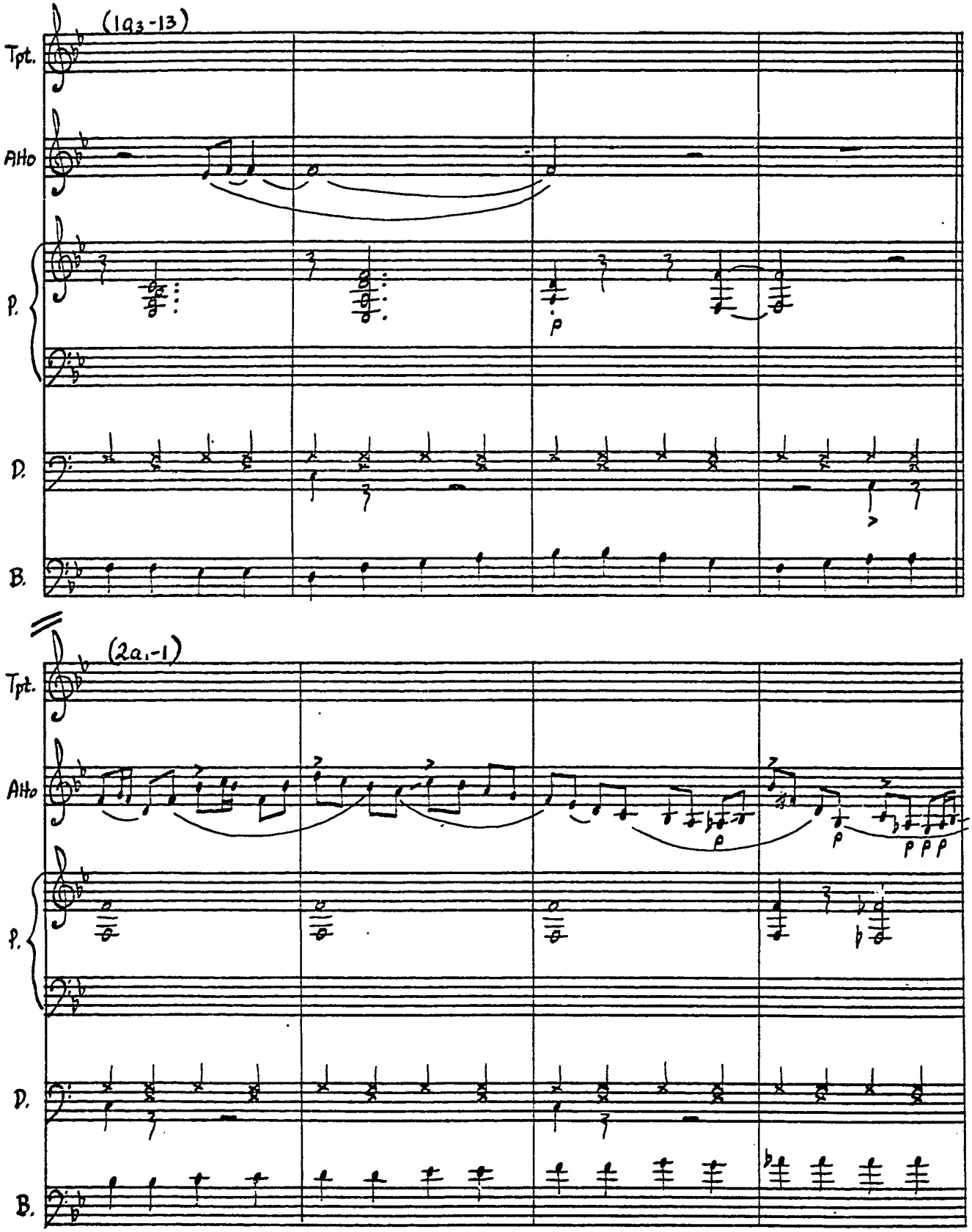

(1a2-5)
Tpt.
Alto
P.
D.
B.
(1a2-9)
Tpt.
Alto
P.
D.
B.

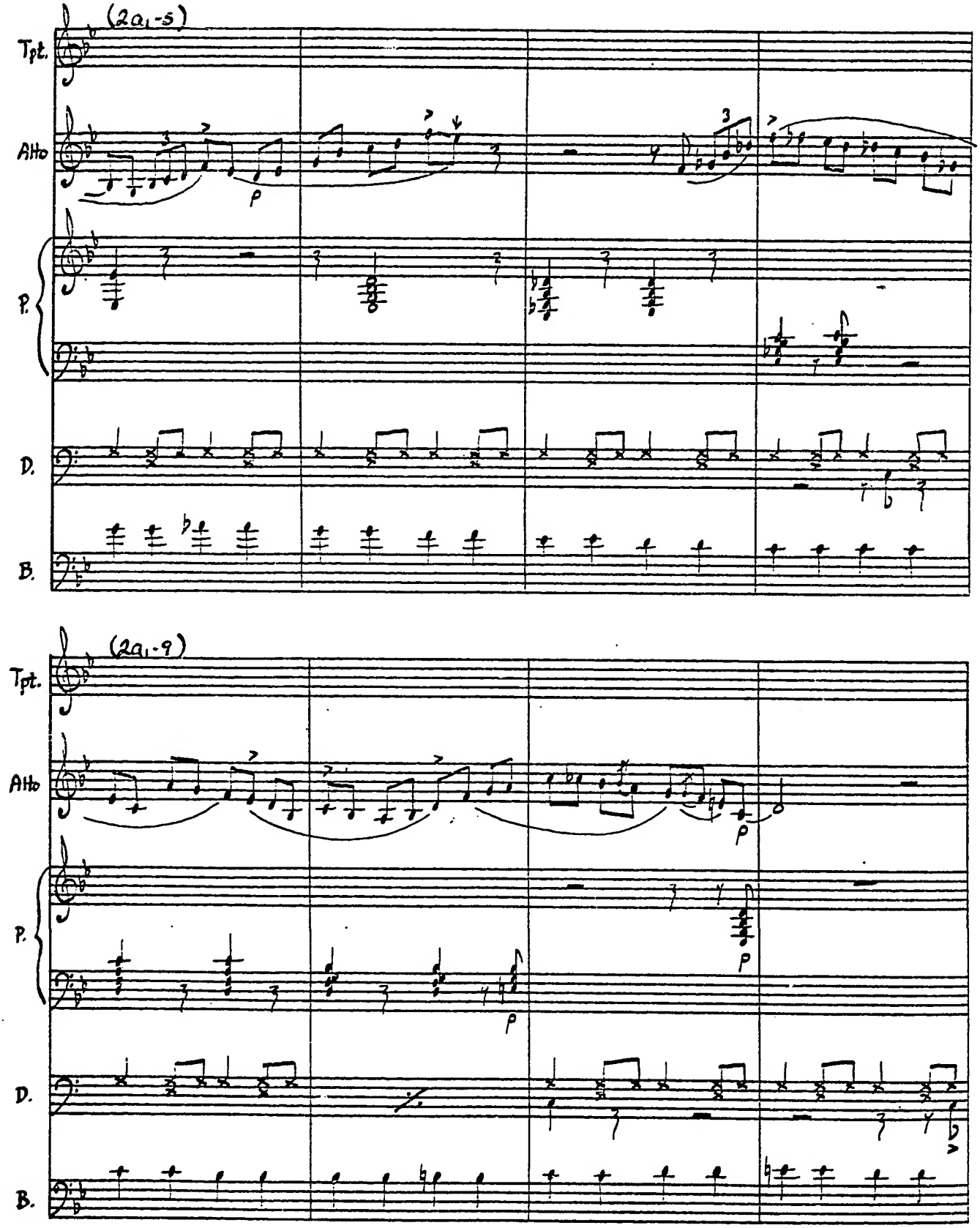

(1a2-13)
Tpt.
Alto
P.
D.
B.
(1b-1)
Tpt.
Alto
P.
D.
B.

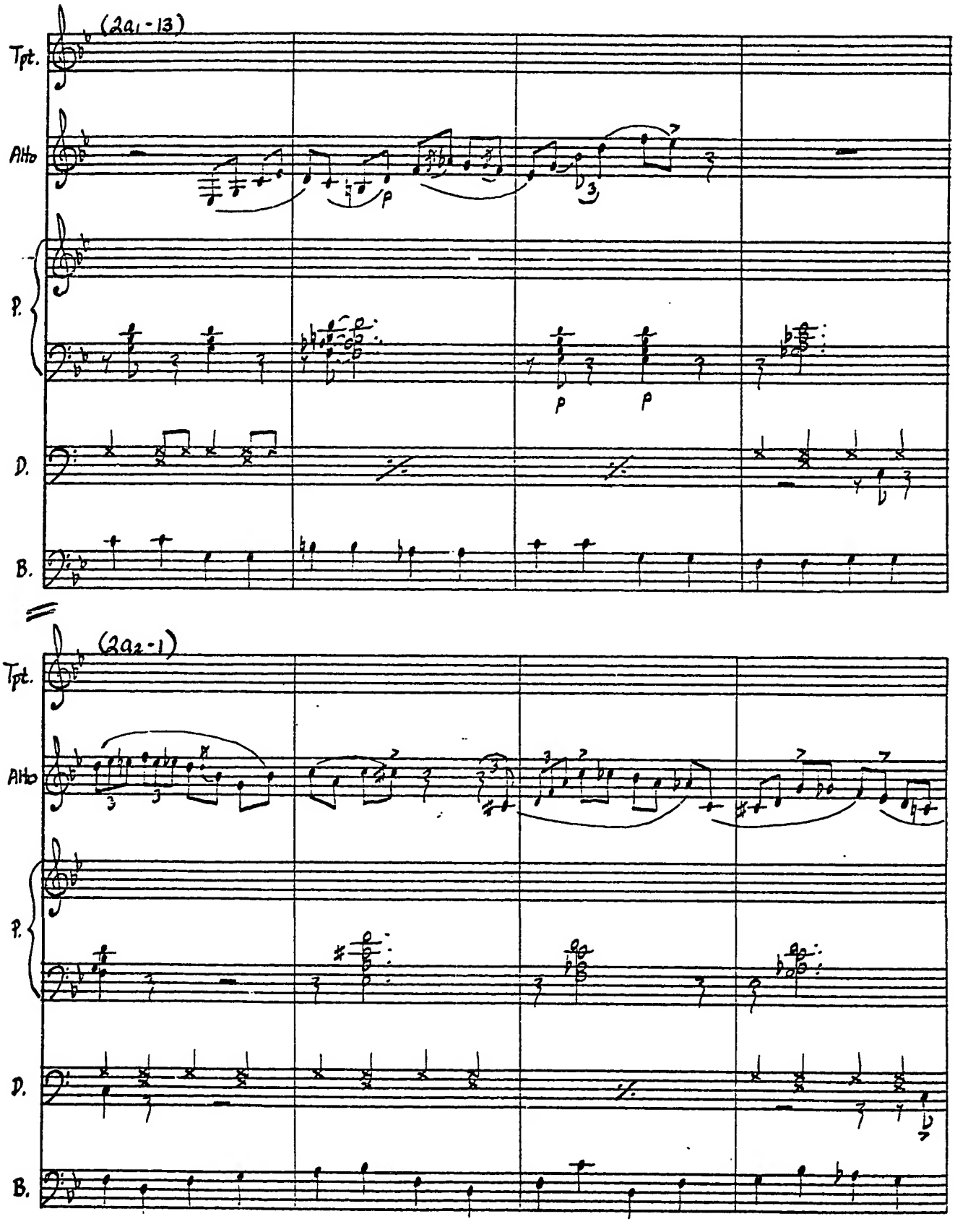

(1b-5)
Tpt.
Alto
P.
D.
B.
(1b-9)
Tpt.
Alto
P.
D.
B.
p
p

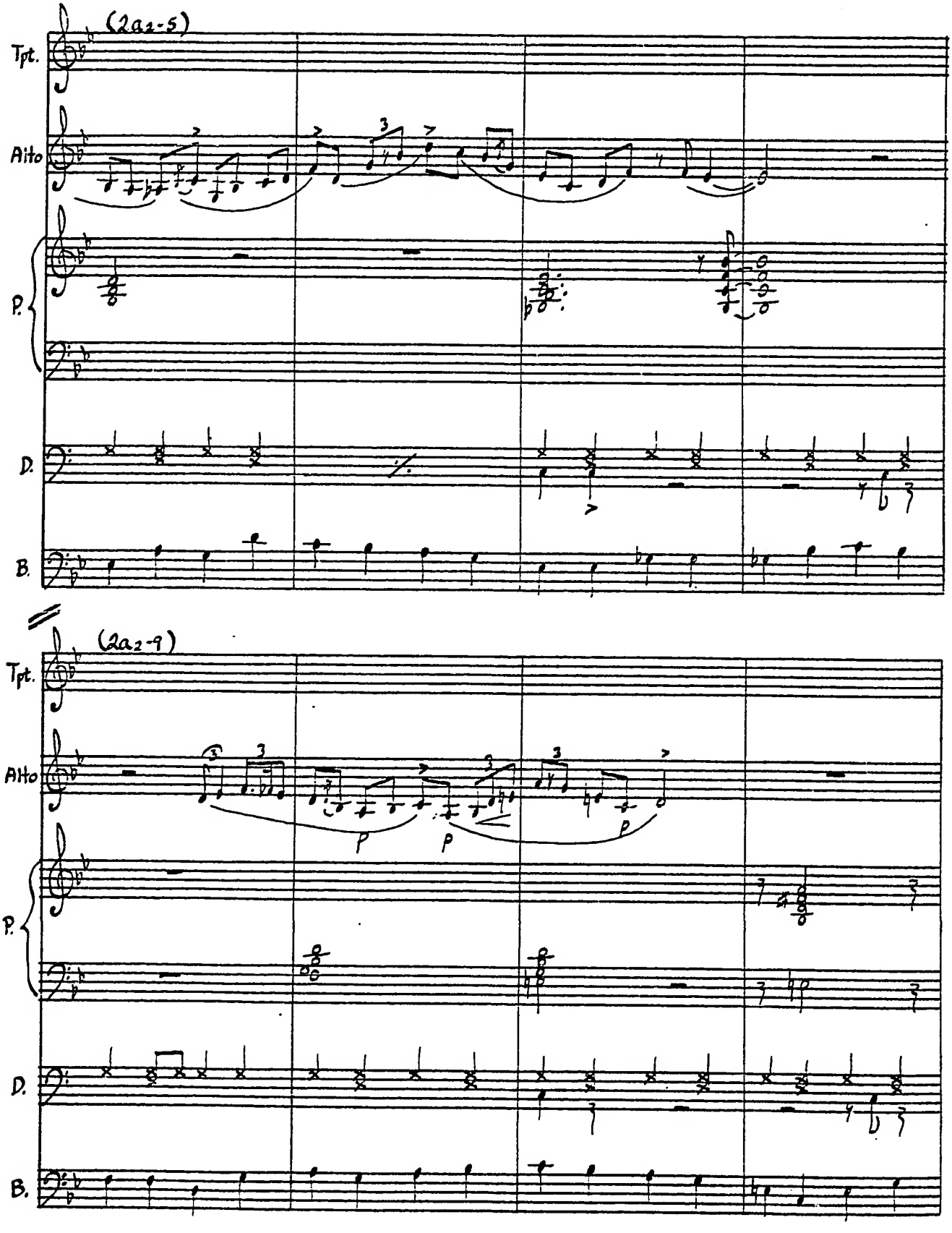

(1b-13)
Tpt.
Alto
P.
D.
B.
(1a3-1)
Tpt.
Alto
P.
D.
B.

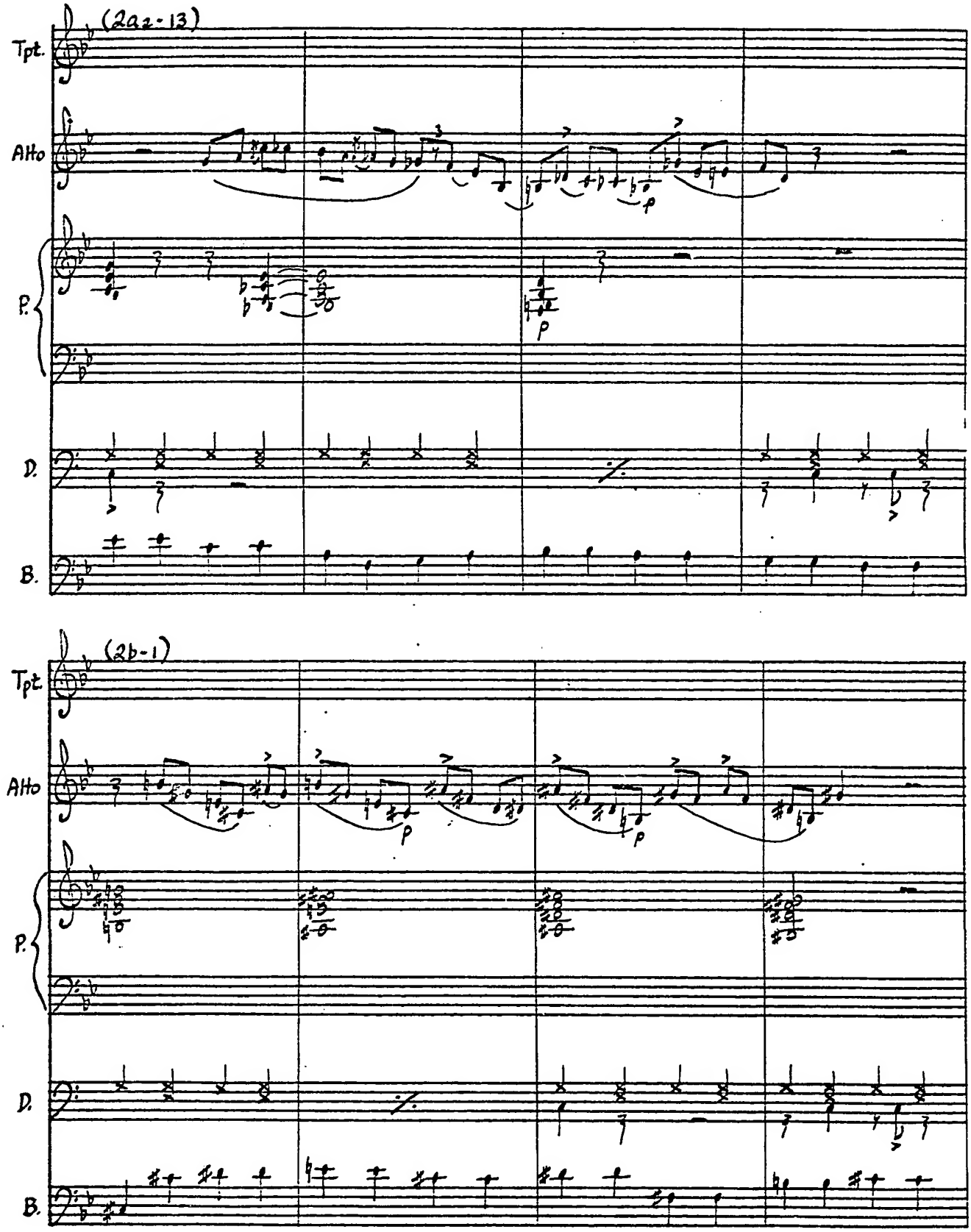

(1a3-5)
Tpt.
Alto
P.
D.
B.
(1a3-9)
Tpt.
Alto
P.
D.
B.

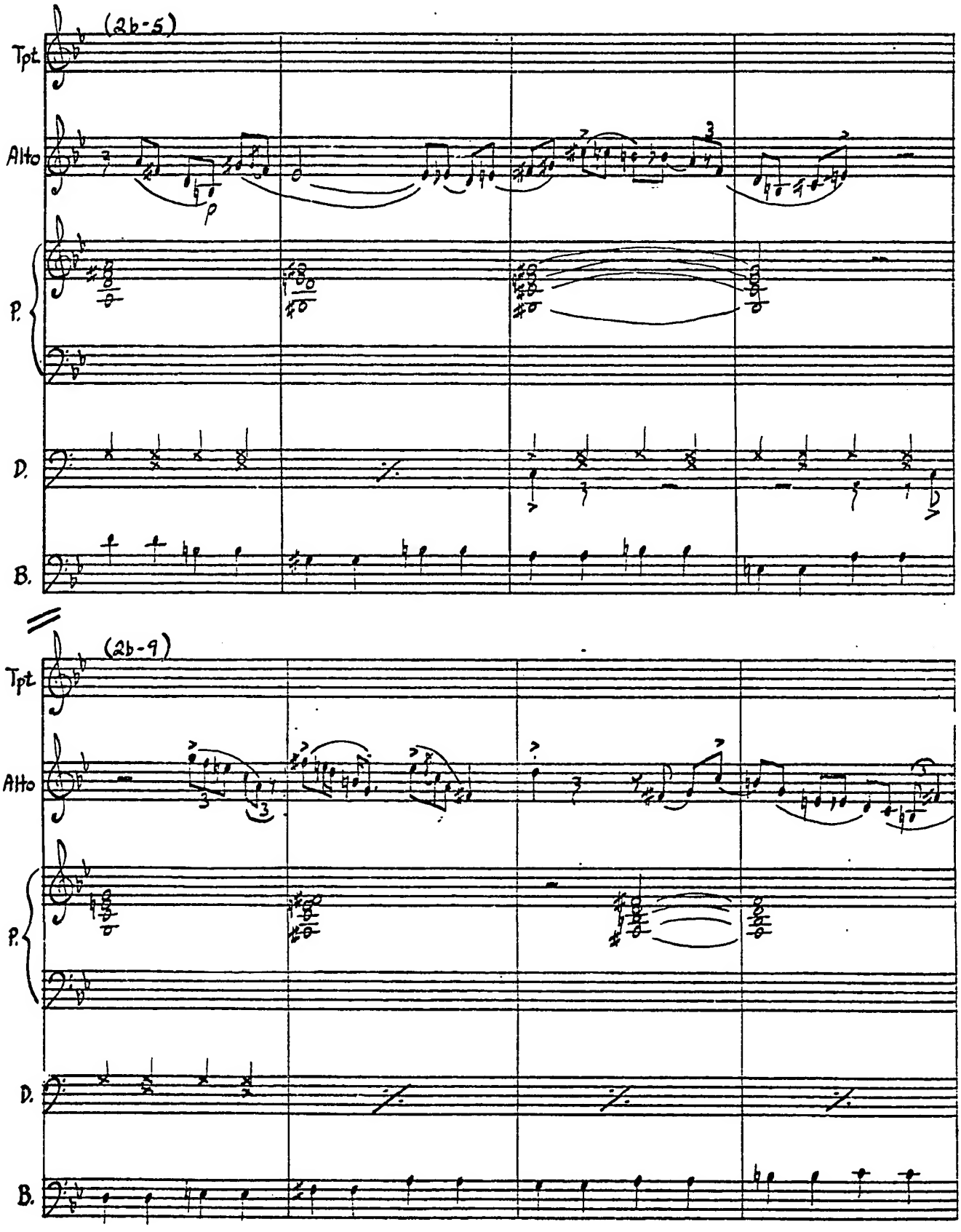

(1a3-13)
Tpt.
Alto
P.
D.
B.
p
(2a1-1)
Tpt.
Alto
P.
D.
B.
p
p
p p p

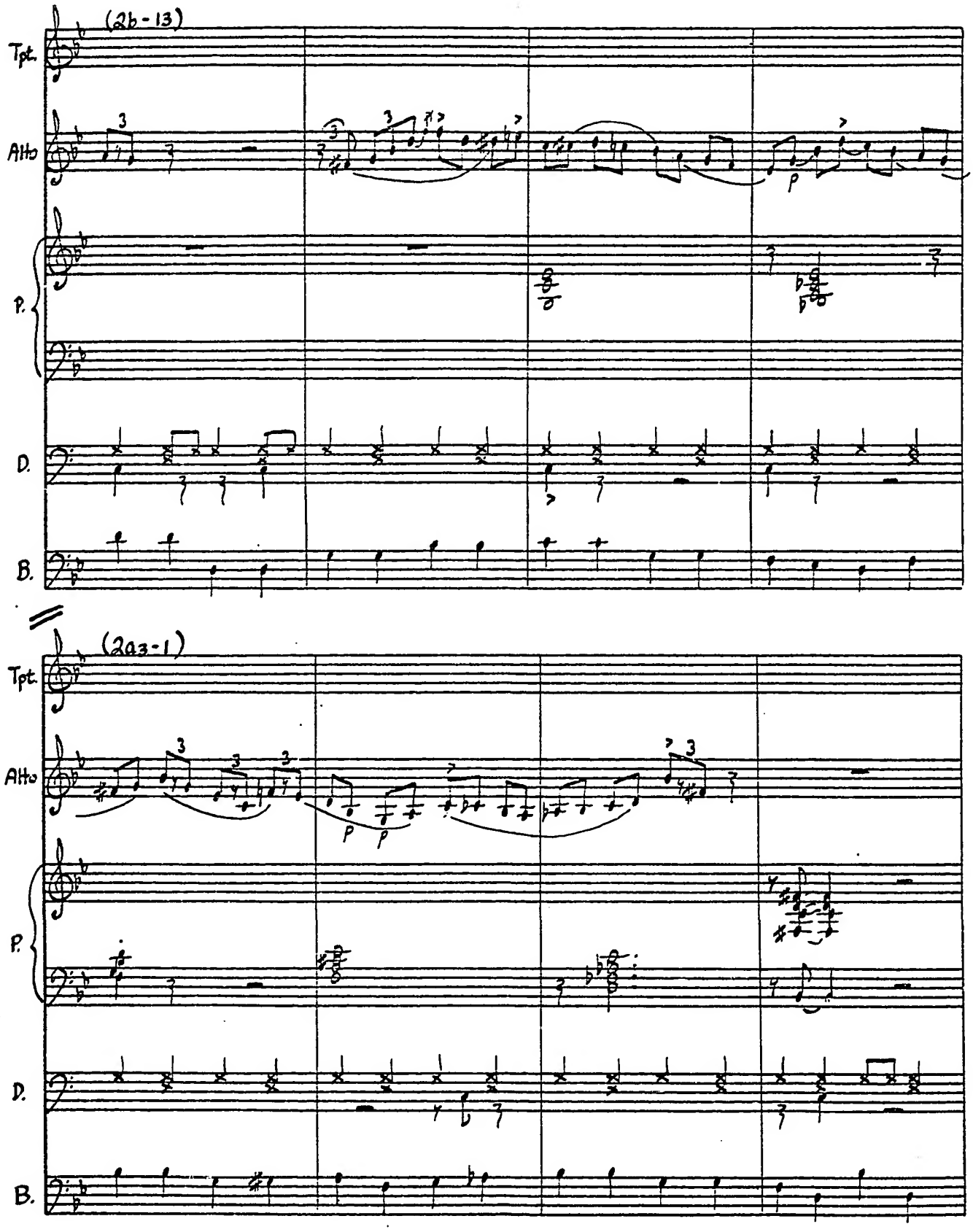

(2a,-5)
Tpt.
Alto
P.
D.
B.
p
(2a,-9)
Tpt.
Alto
P.
D.
B.
p
p

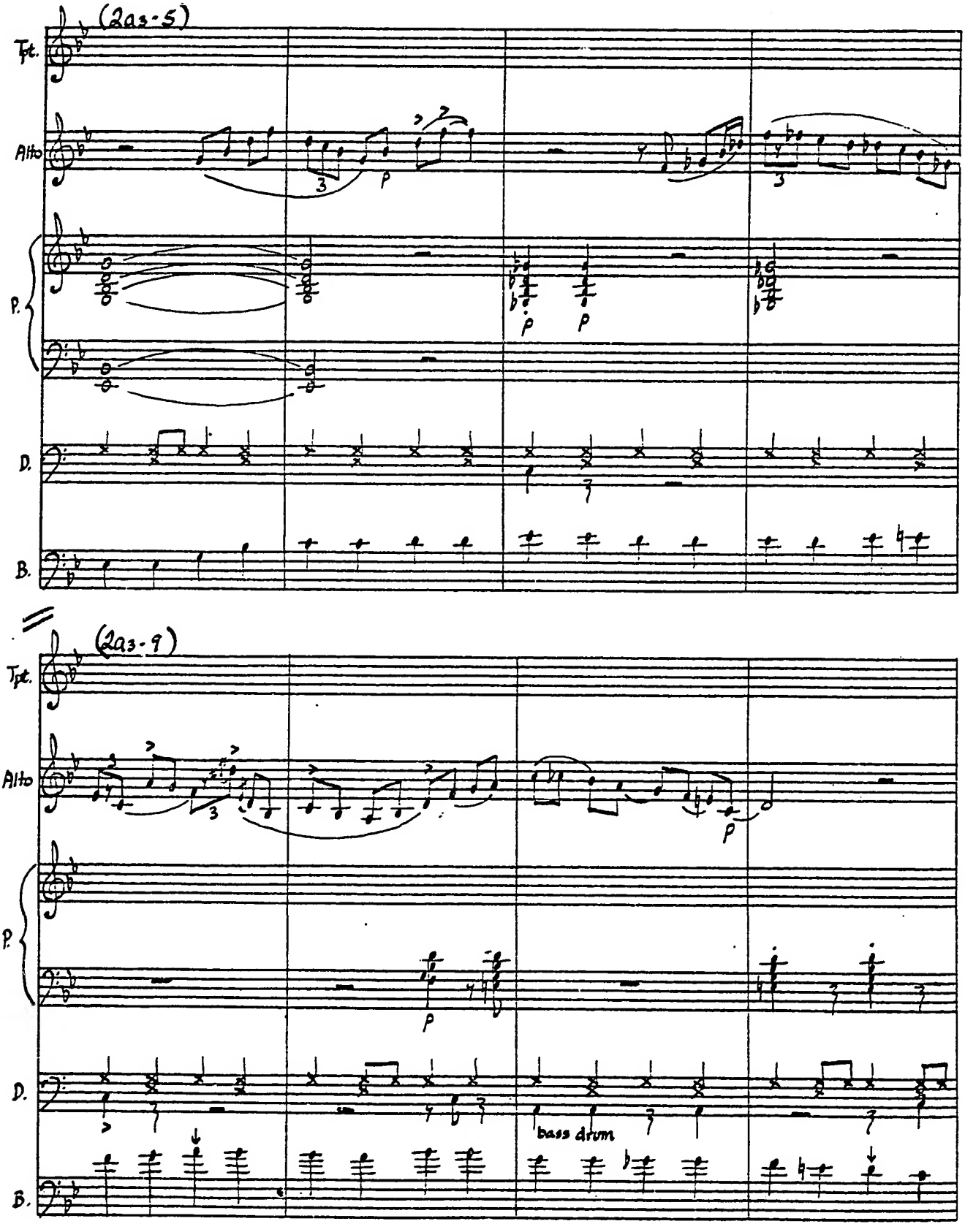

(2a1 - 13)
Tpt.
Alto
P.
D.
B.
p
p
p
3
(2a2 - 1)
Tpt.
Alto
P.
D.
B.

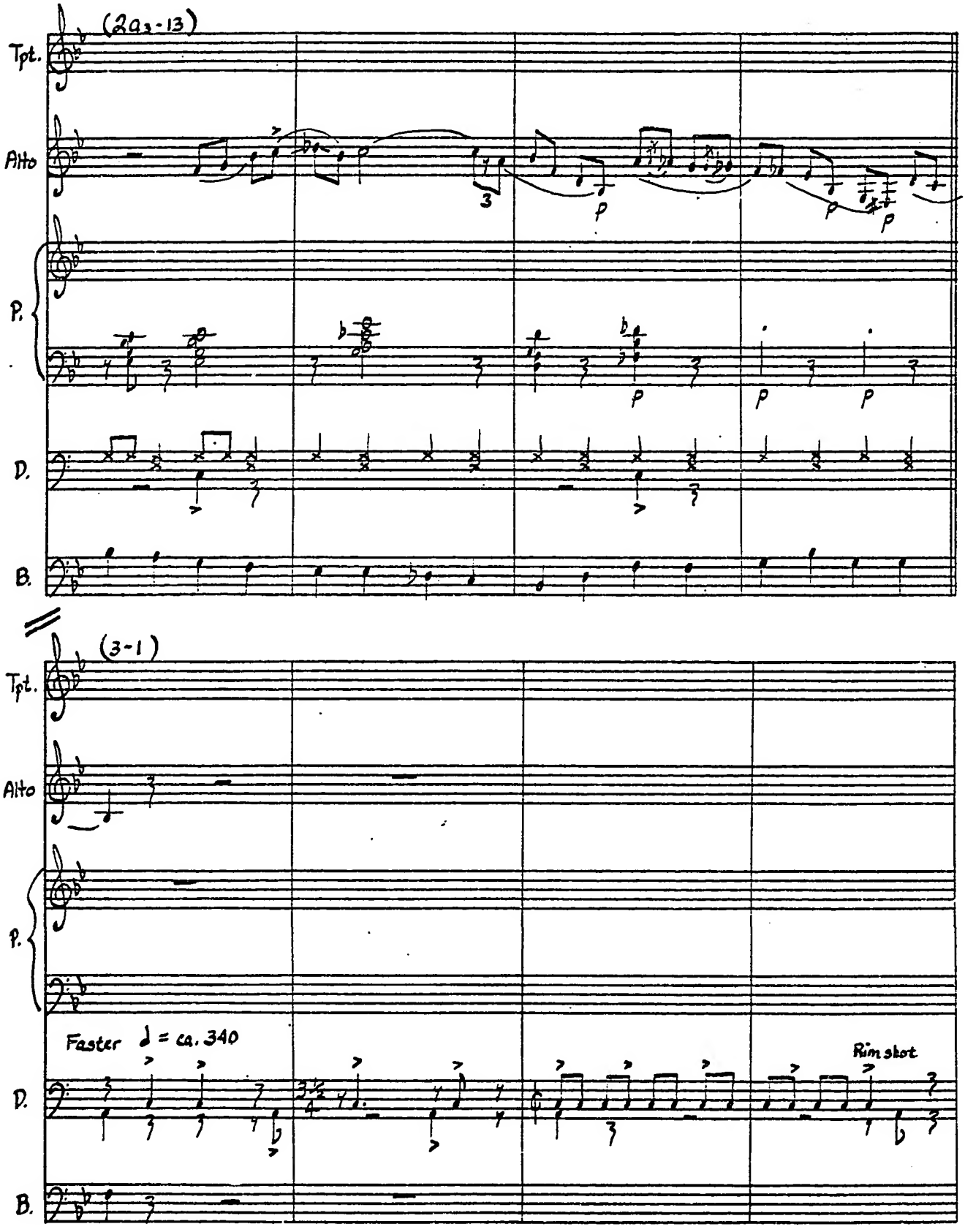

(2a2-5)
Tpt.
Alto
P.
D.
B.
(2a2-9)
Tpt.
Alto
P.
D.
B.

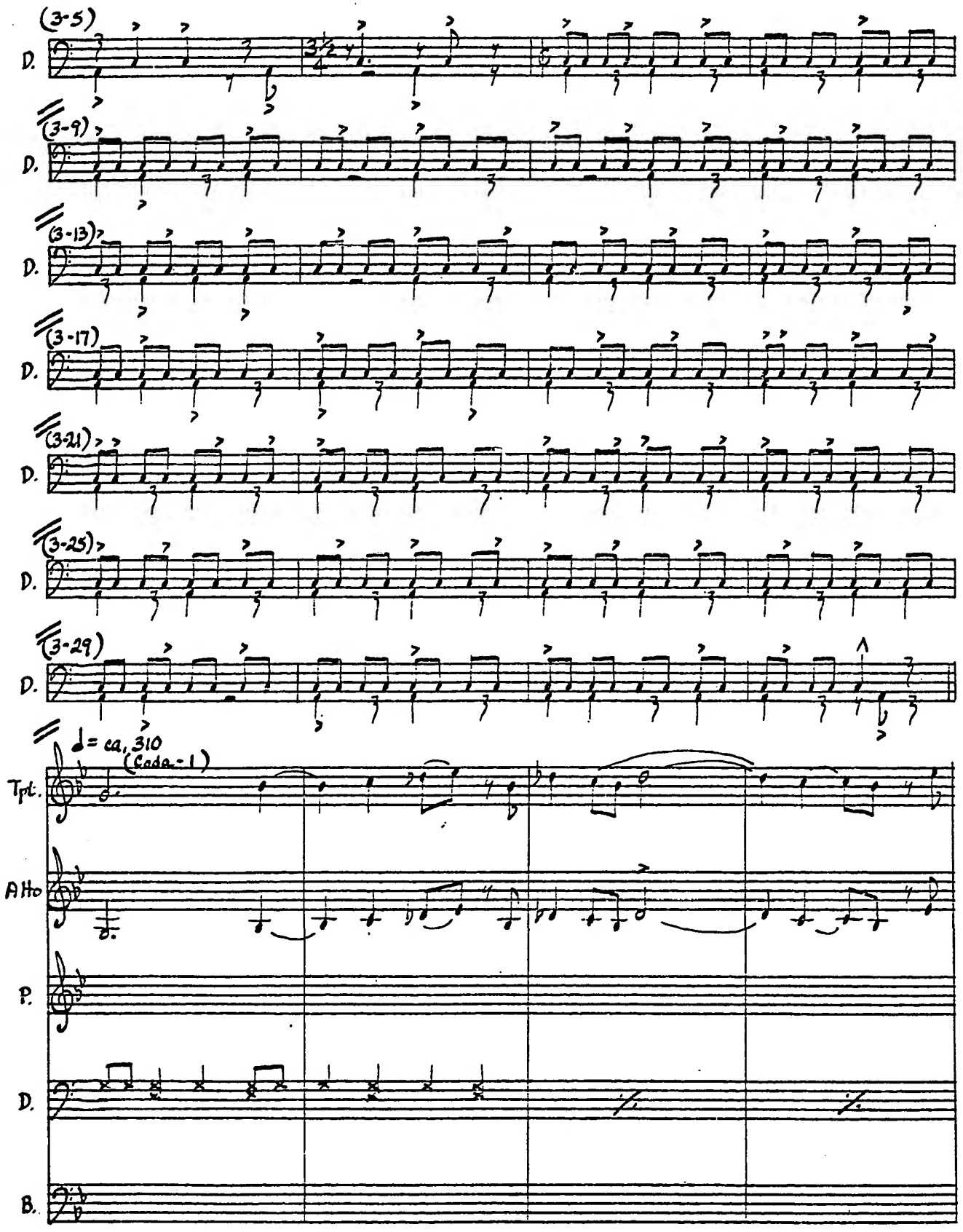

(2a2-13)
Tpt.
Alto
P.
D.
B.
(2b-1)
Tpt.
Alto
P.
D.
B.

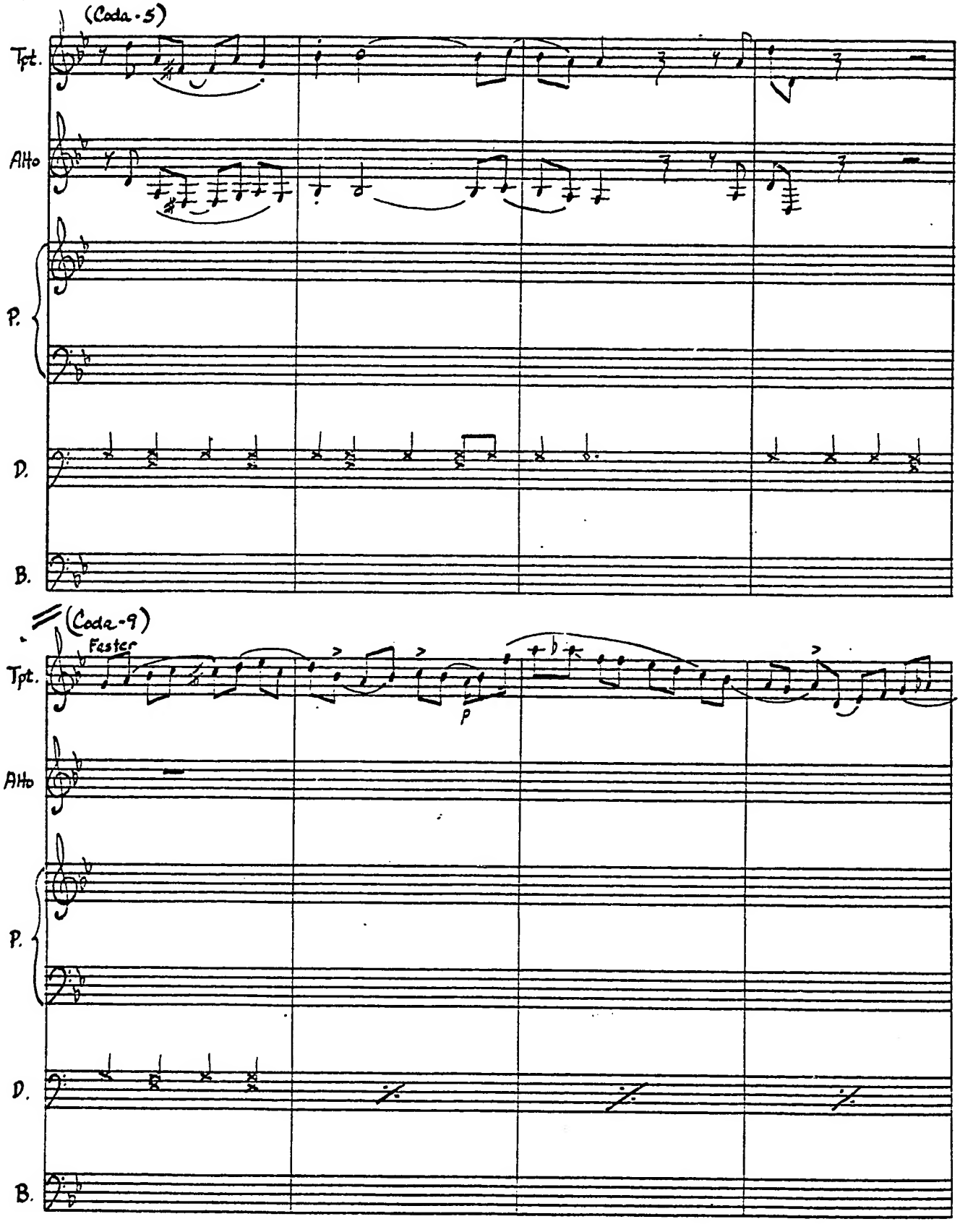

(2b-5)
Tpt.
Alto
p
P.
D.
B.
(2b-9)
Tpt.
Alto
P.
D.
B.

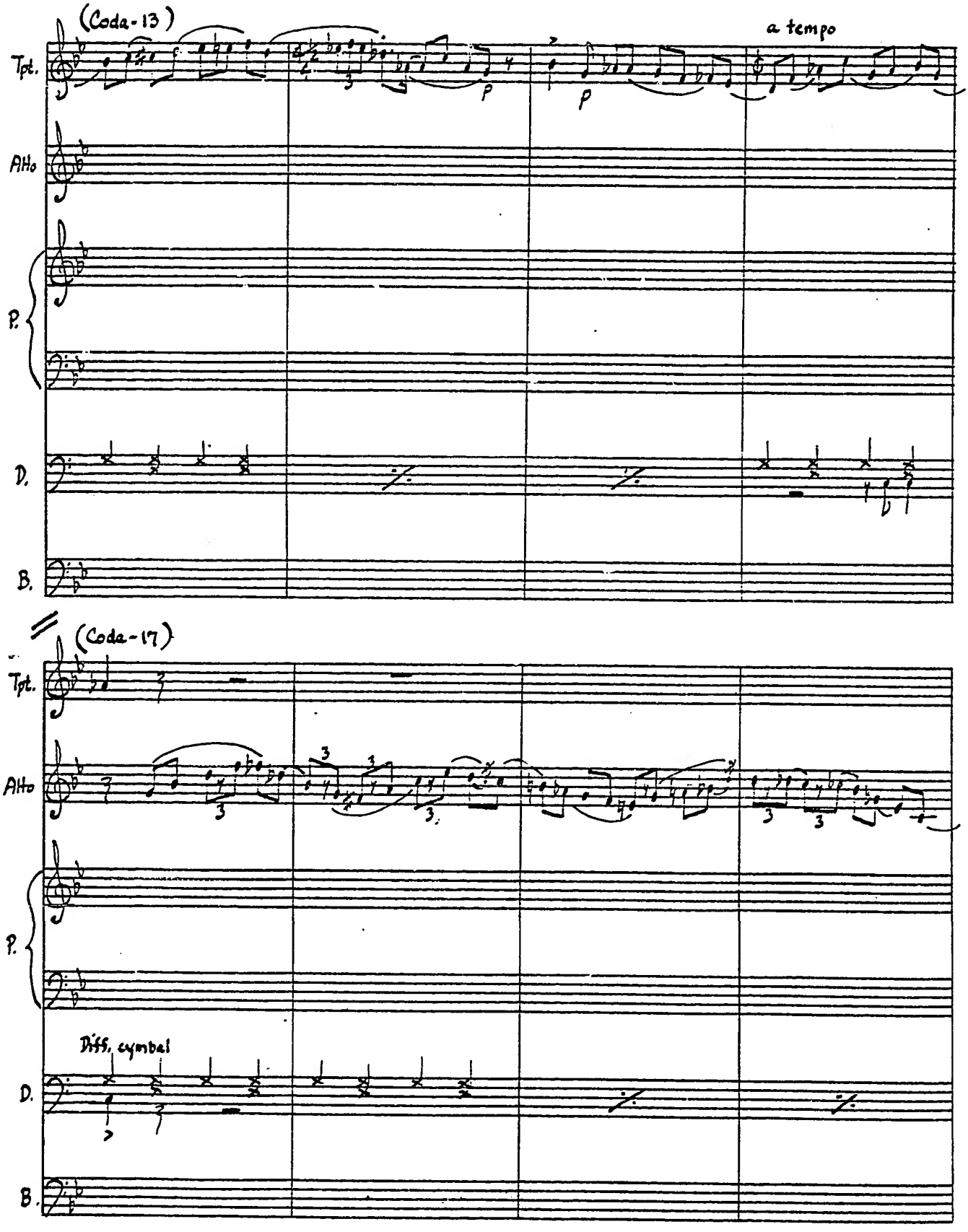

(2b-13)
Tpt.
Alto
P.
D.
B.
p
(2a3-1)
Tpt.
Alto
P.
D.
B.
p
p

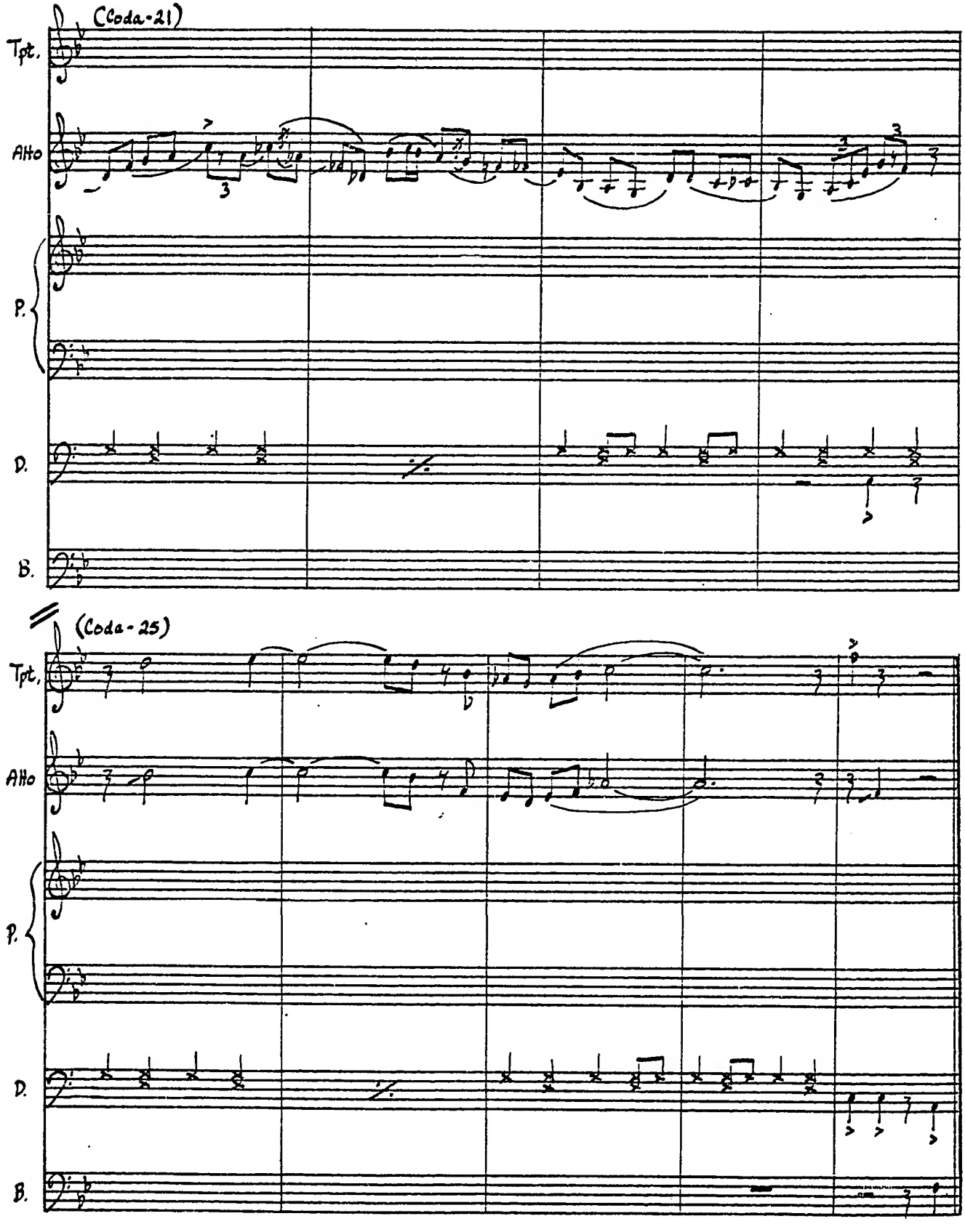

(2a3-5)
Tpt.
Alto
P.
D.
B.
p
p
p
3
3
(2a3-9)
Tpt.
Alto
P.
D.
B.
p
p
bass drum
3


(2a2-13)
Tpt.
Alto
P.
D.
B.
p
(3-1)
Faster ♩ = ca. 340
Rim shot


(3-5)
D.
(3-9)
D.
(3-13)
D.
(3-17)
D.
(3-21)
D.
(3-25)
D.
(3-29)
D.
♩= ca. 310
(Coda-1)
Tpt.
A Ho
P.
D.
B.


(Coda-5)
Tpt.
Alto
P.
D.
B.
(Coda-9)
Faster
p
Tpt.
Alto
P.
D.
B.


(Coda-13)
a tempo
Tpt.
Alto
P.
D.
B.
p
p
(Coda-17)
Tpt.
Alto
P.
Diff. cymbal
D.
B.

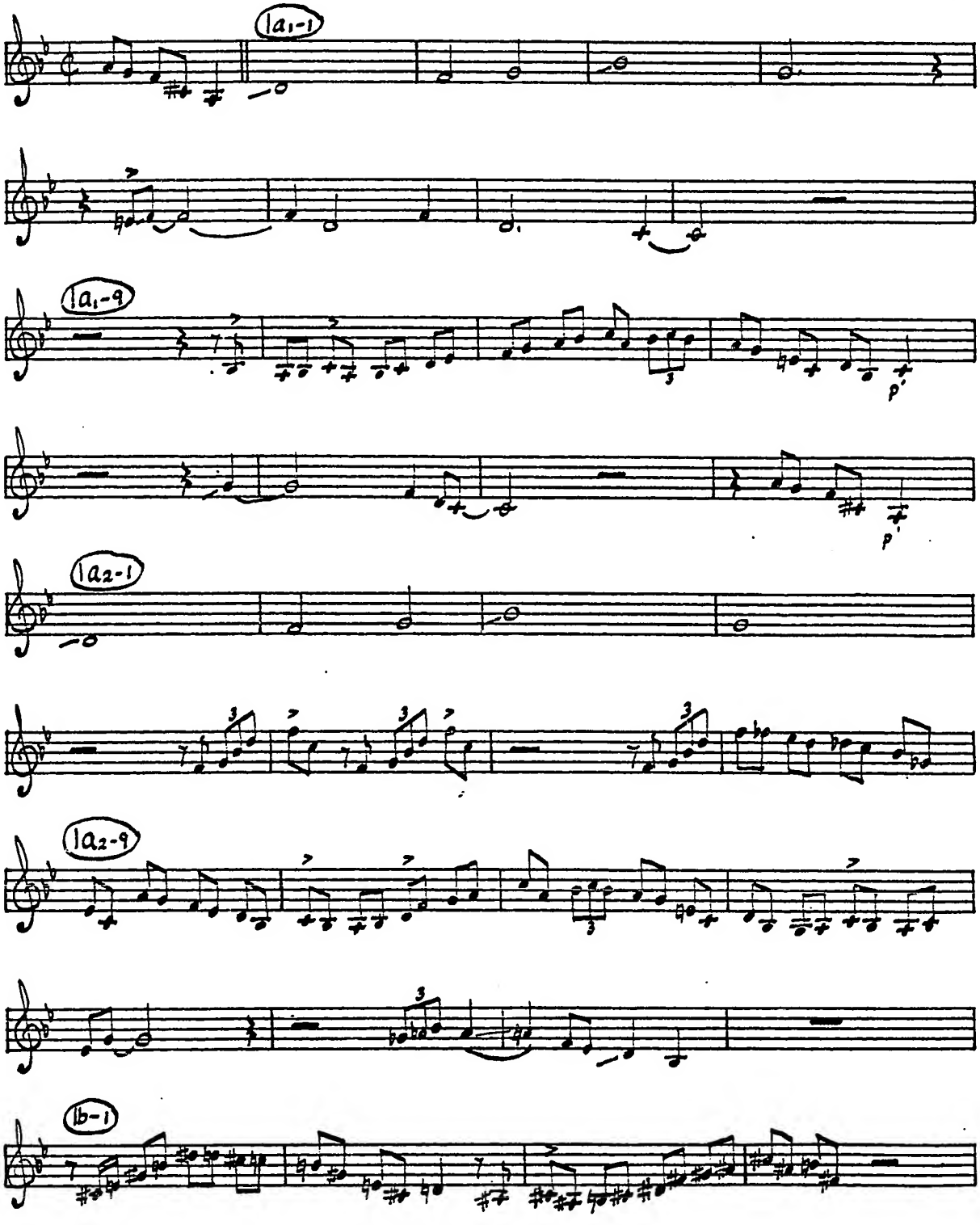

(Coda-21)
Tpt.
Alto
P.
D.
B.
(Coda-25)
Tpt.
Alto
P.
D.
B.

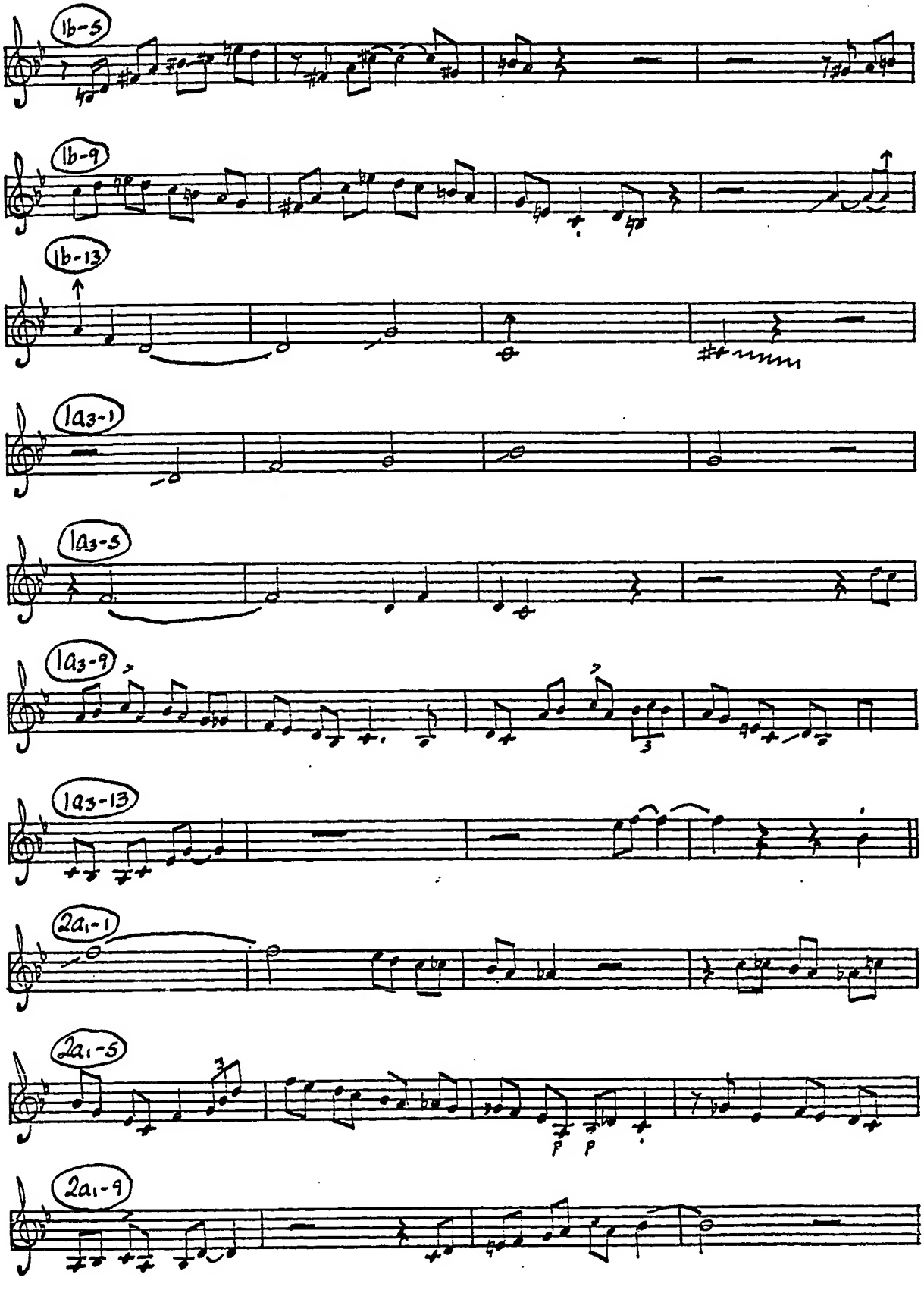
CHEROKEE

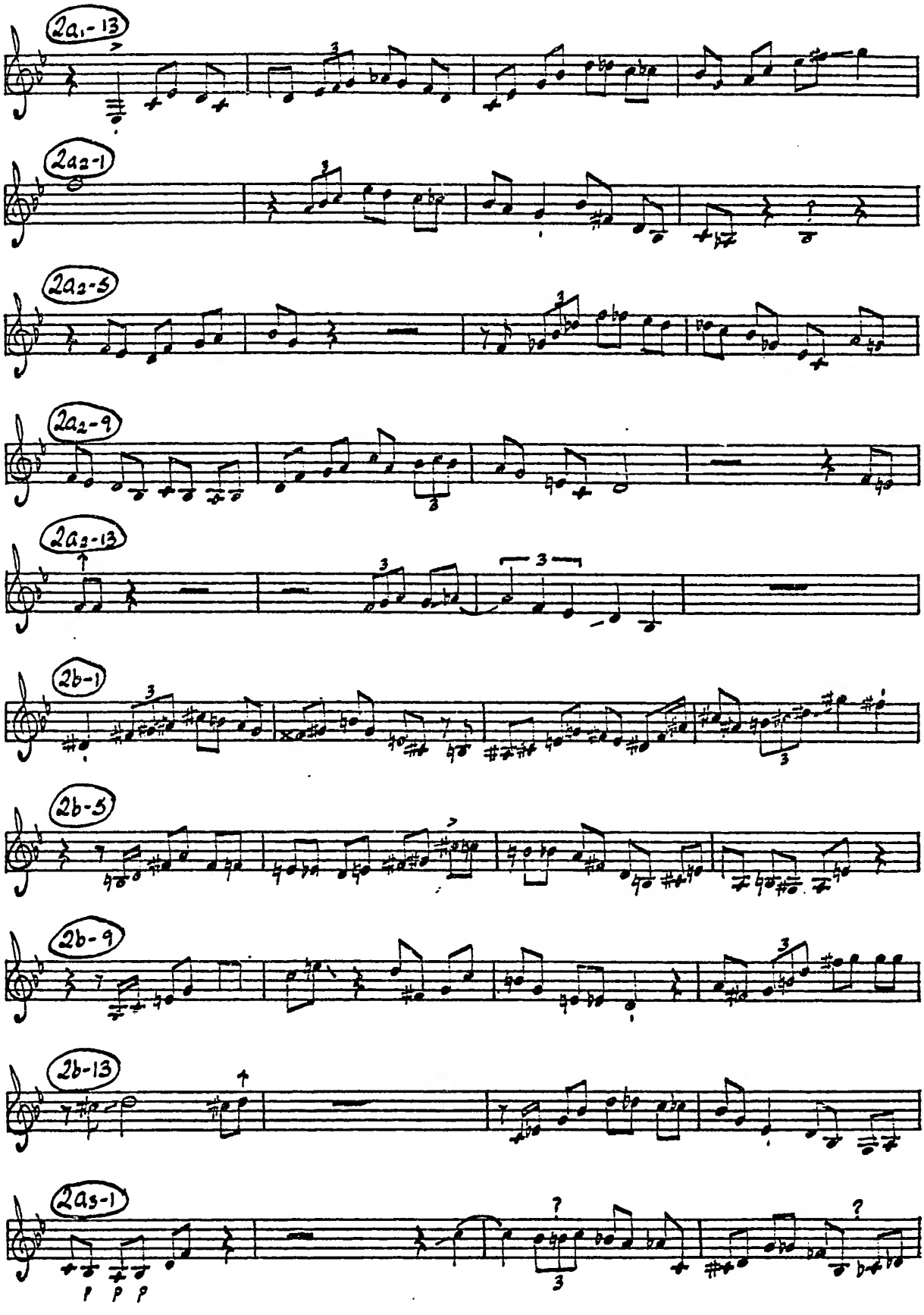
4-5/46

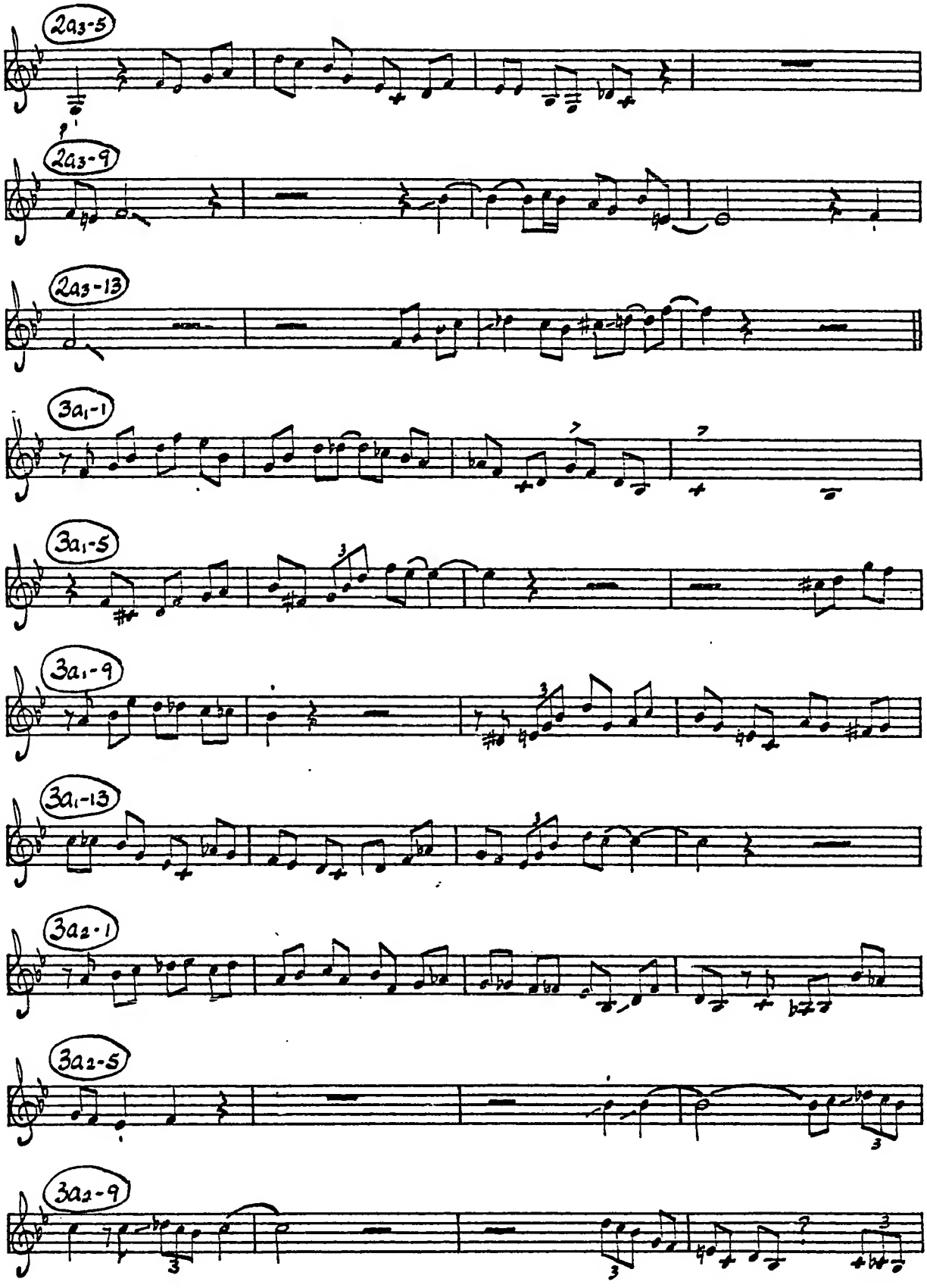
Sounds 1206

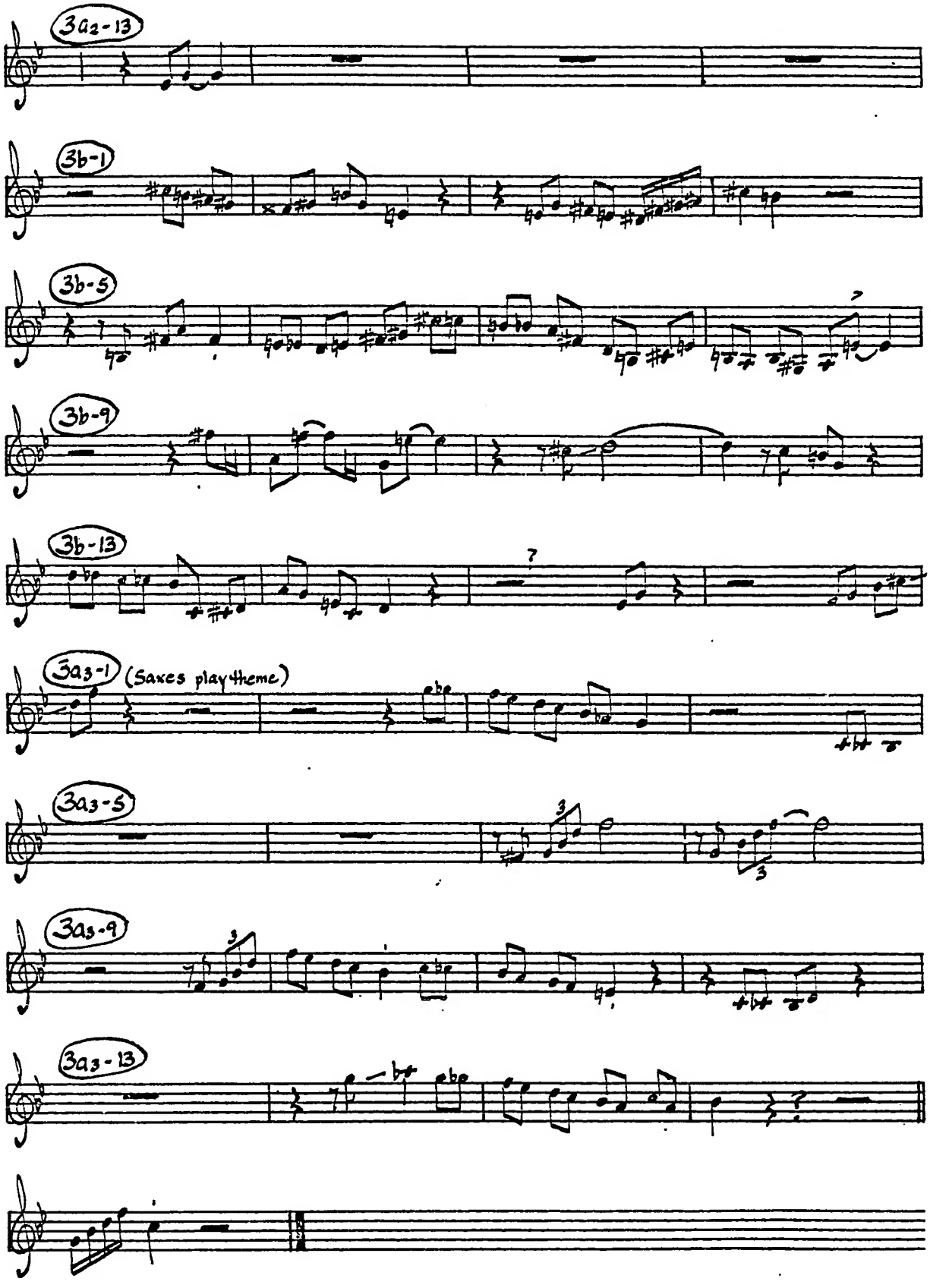
♩= ca. 290




1b-5
1b-9
1b-13
1a3-1
1a3-5
1a3-9
1a3-13
2a1-1
2a1-5
2a1-9


2a1-13
2a2-1
2a2-5
2a2-9
2a2-13
2b-1
2b-5
2b-9
2b-13
2a3-1


2a3-5
2a3-9
2a3-13
3a1-1
3a1-5
3a1-9
3a1-13
3a2-1
3a2-5
3a2-9

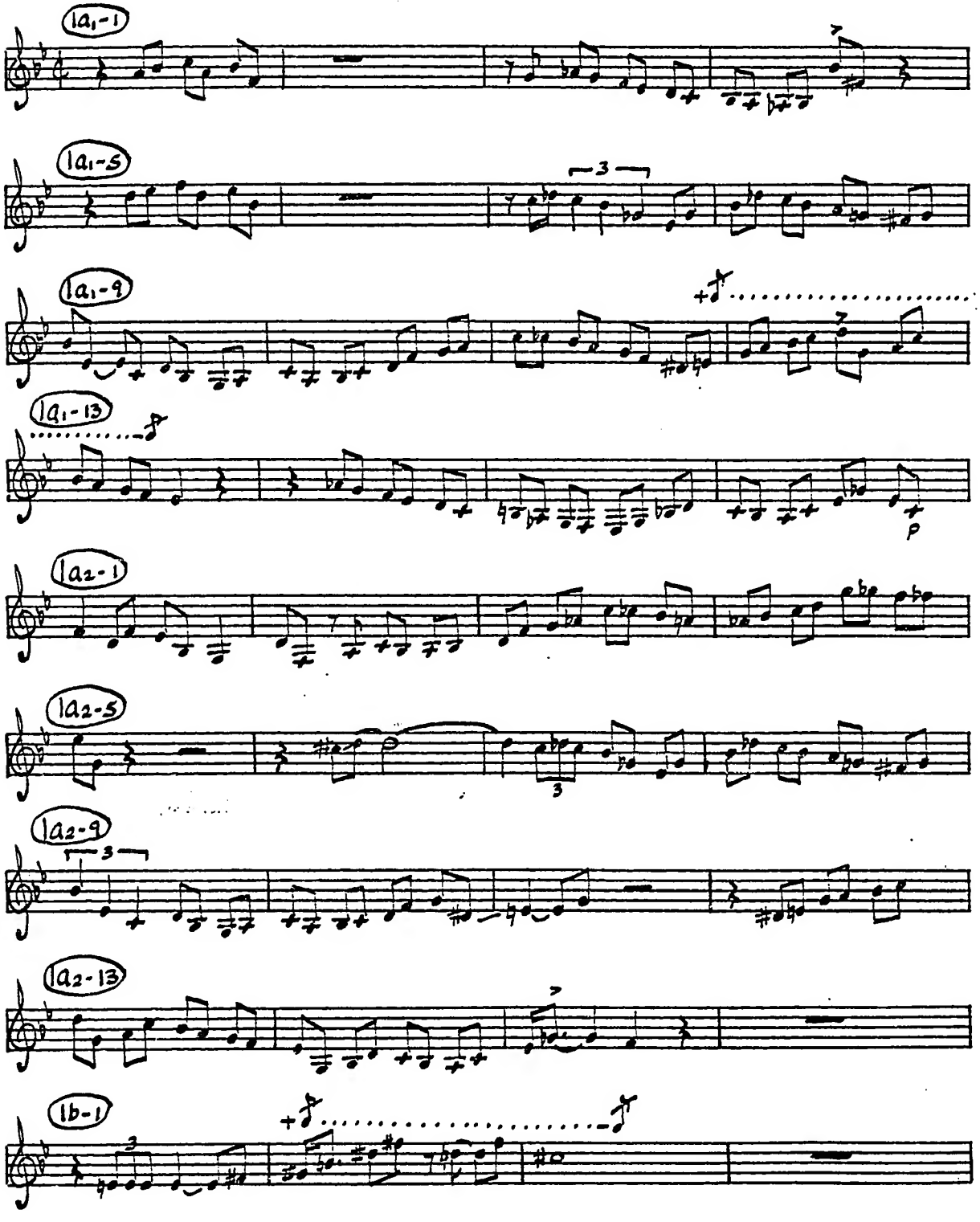

3a2-13
3b-1
3b-5
3b-9
3b-13
3a3-1
(Saxes play theme)
3a3-5
3a3-9
3a3-13

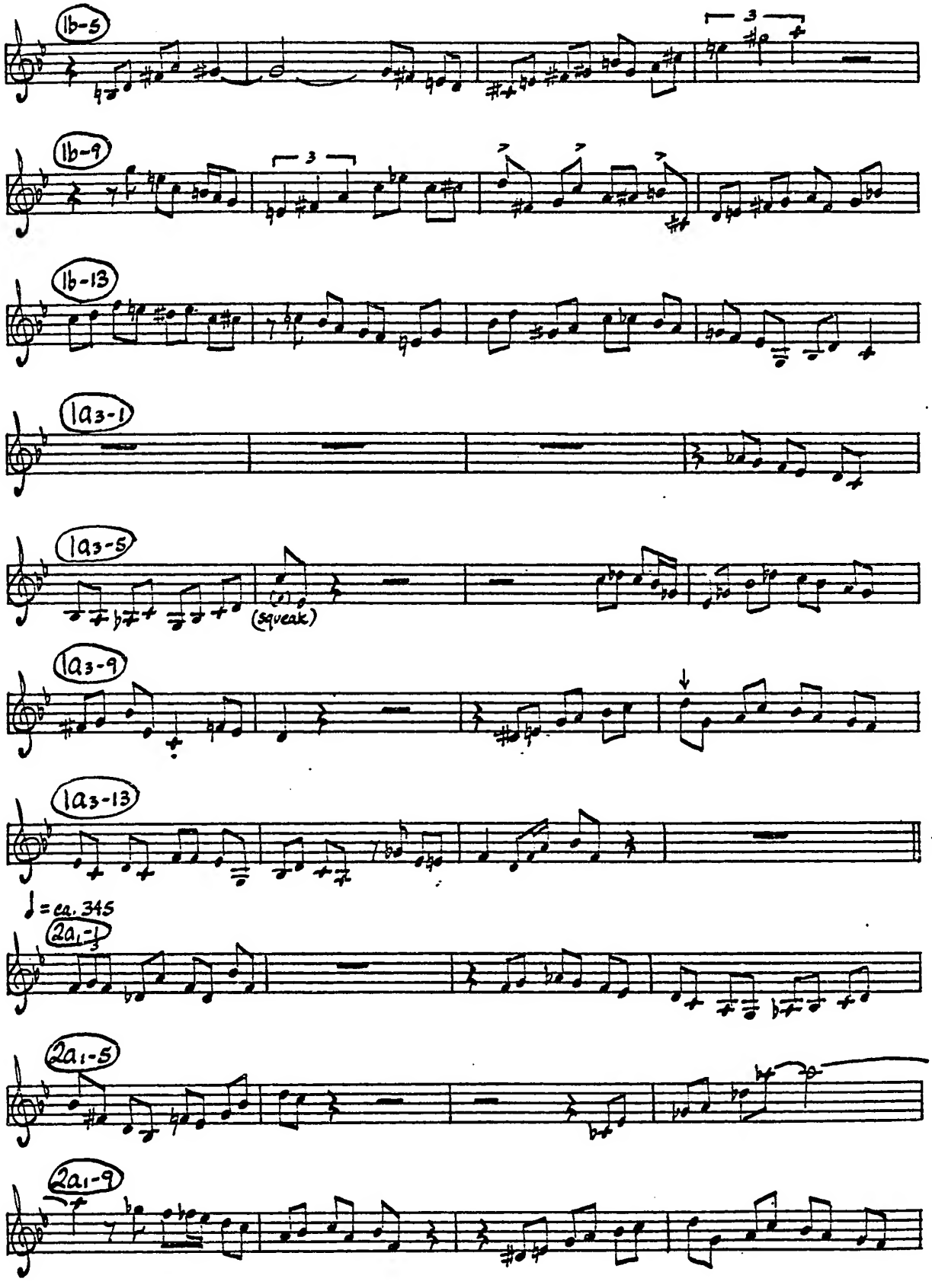
Koko

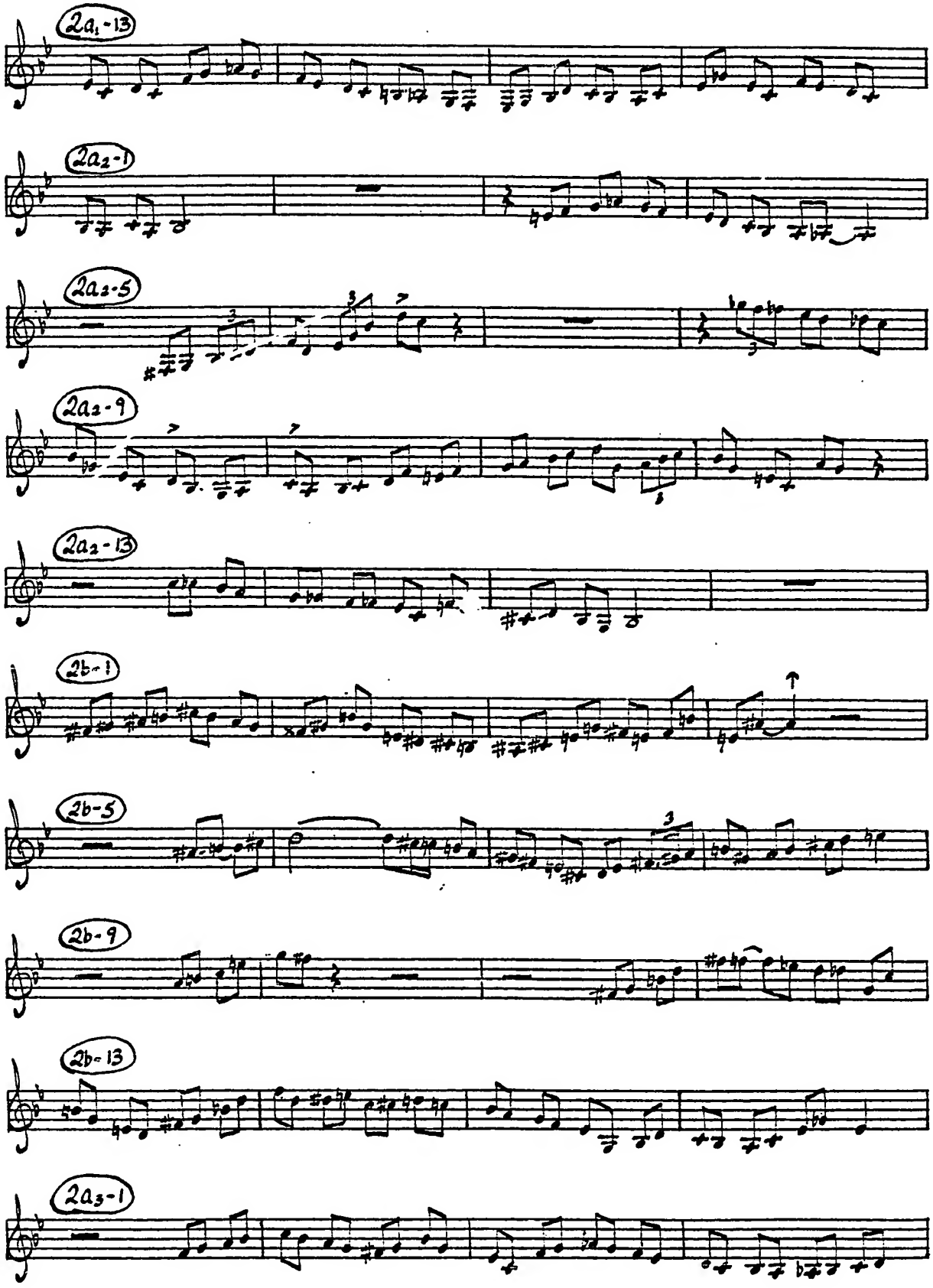
12/24/49

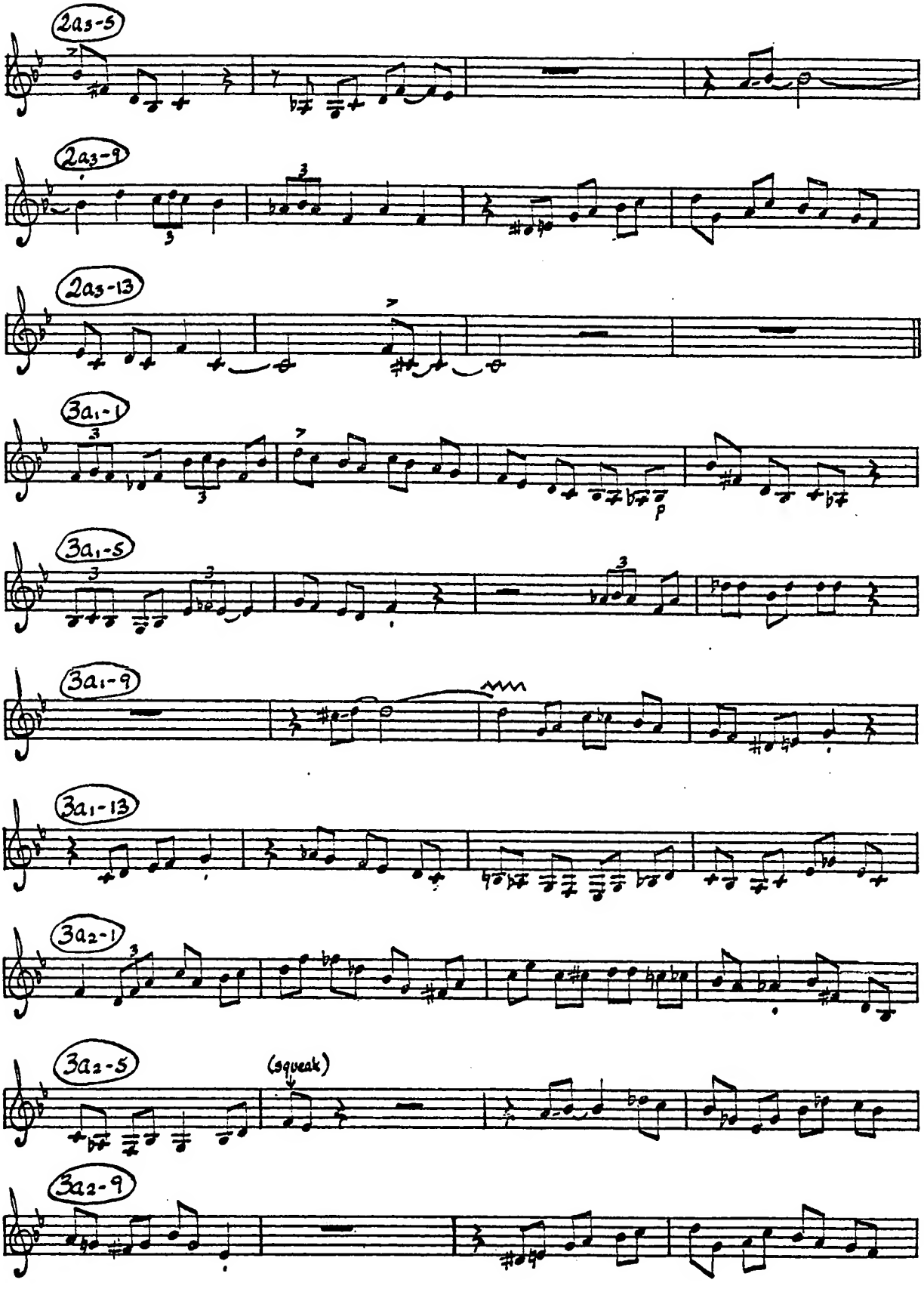
Hot Club orchestra, others

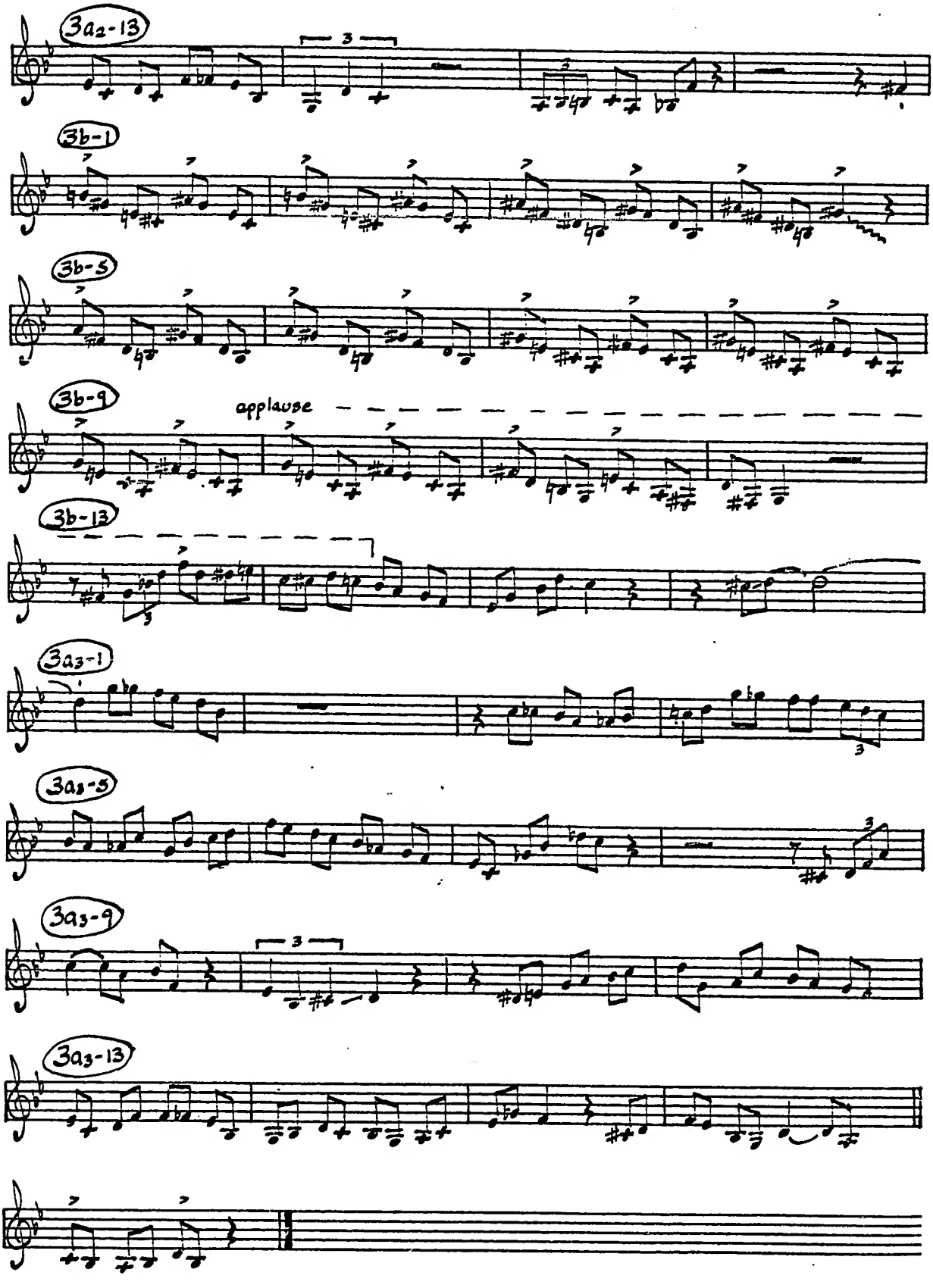
♩ = ca. 355




1b-5
1b-9
1b-13
1a3-1
1a3-5
(squeak)
1a3-9
1a3-13
♩= ca. 345
2a1-1
2a1-5
2a1-9


2a1-13
2a2-1
2a2-5
2a2-9
2a2-13
2b-1
2b-5
2b-9
2b-13
2a3-1

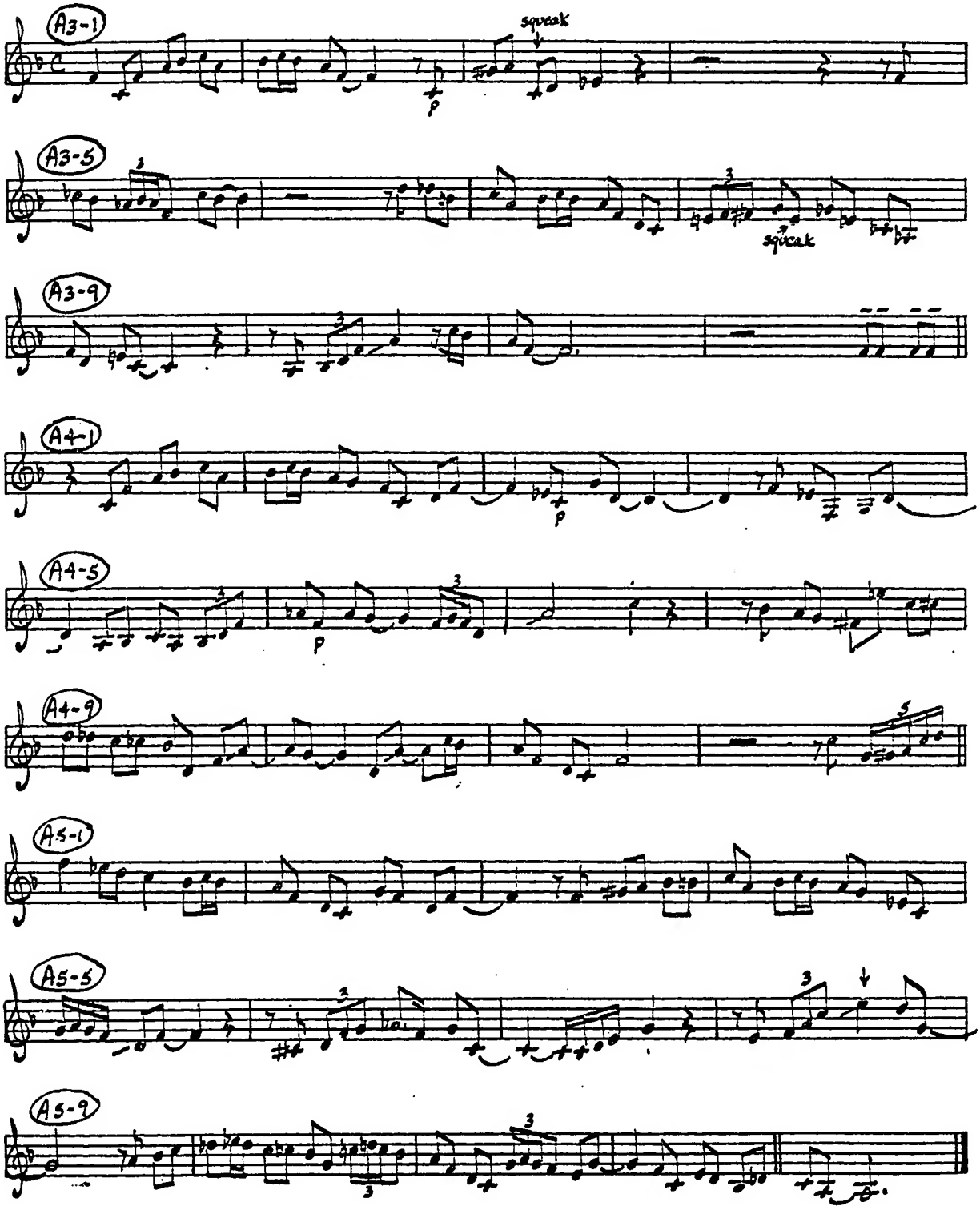

2a3-5
2a3-9
2a3-13
3a1-1
3a1-5
3a1-9
3a1-13
3a2-1
3a2-5
(squeak)
3a2-9


3a2-13
3
3b-1
3b-5
3b-9
applause
3b-13
3a3-1
3a3-5
3
3a3-9
3
3a3-13

BILLIE'S BOUNCE Take 1 11/26/45

Savoy MG 12079, others

♩= ca. 170

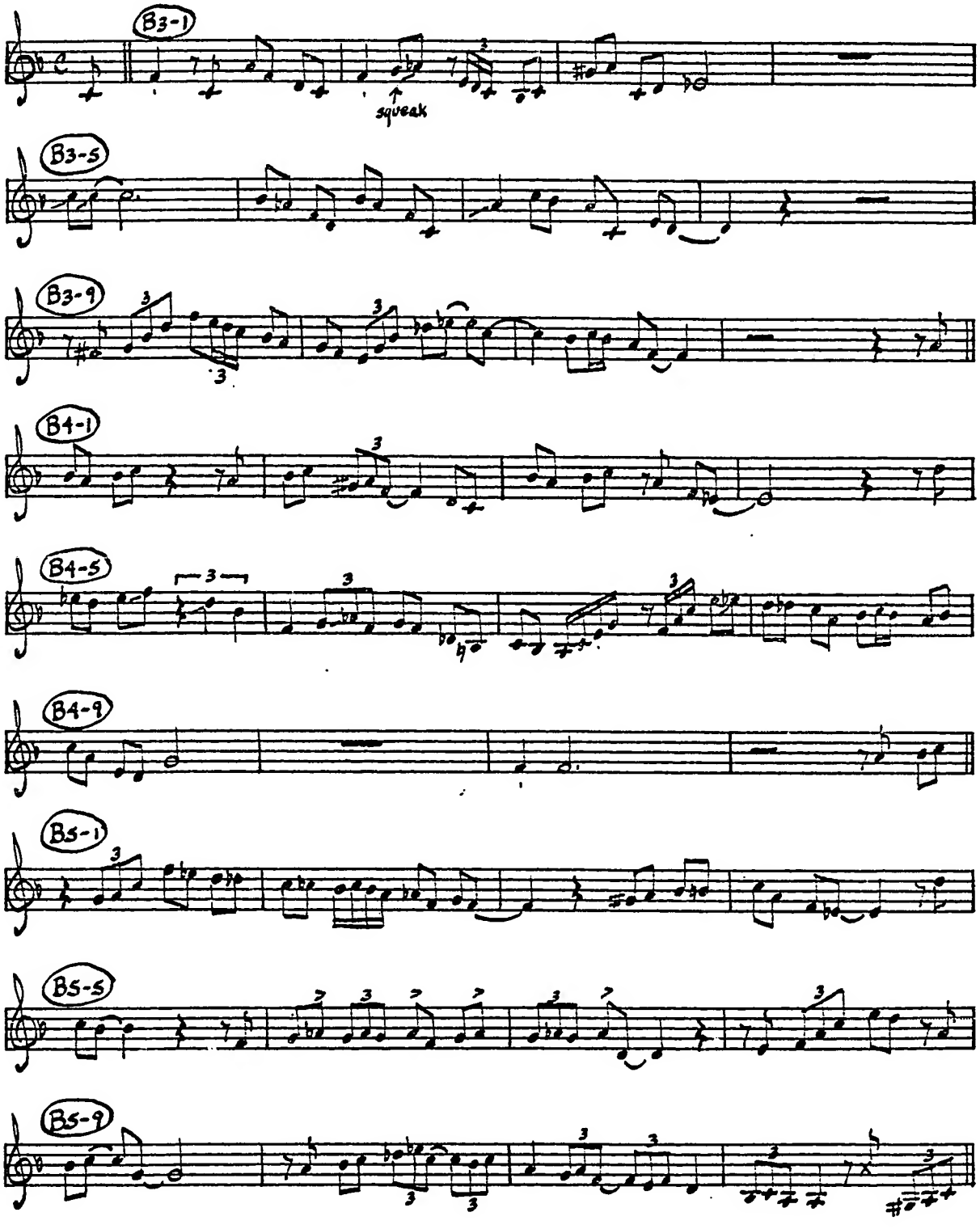


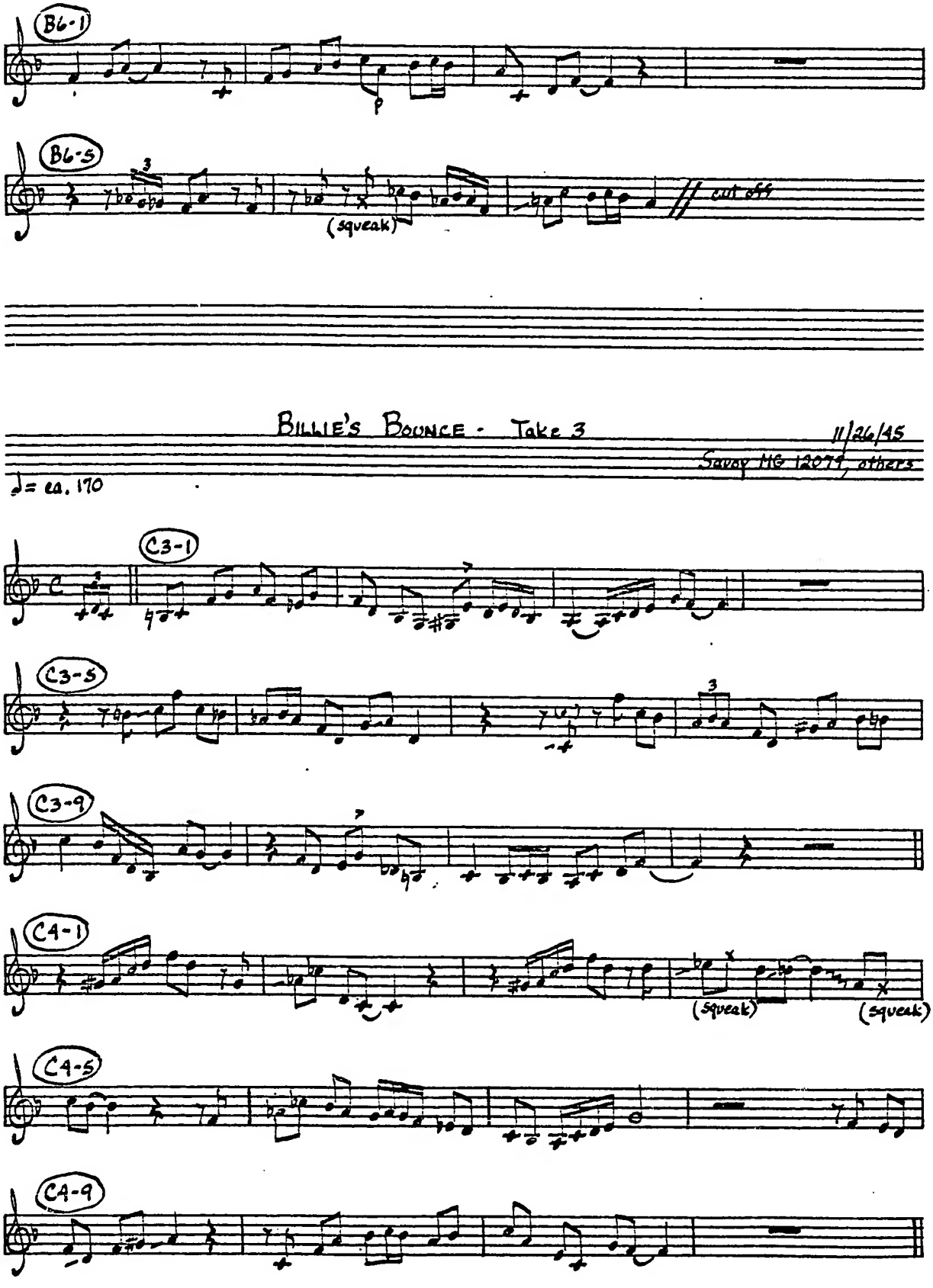
Billie's Bounce - Take 2

11/26/45

Savoy MG 12079, others

♩ = ca. 170




B6-1
B6-5
(squeak)
cut off
BILLIE'S BOUNCE - Take 3
11/26/45
Savoy MG 12079, others
♩= ca. 170
C3-1
C3-5
C3-9
C4-1
(squeak)
(squeak)
C4-5
C4-9

♩=ca. 160

C5-1

C5-5

C5-9

C6-1

C6-5

C6-9

BILLIE'S BOUNCE - Take 1

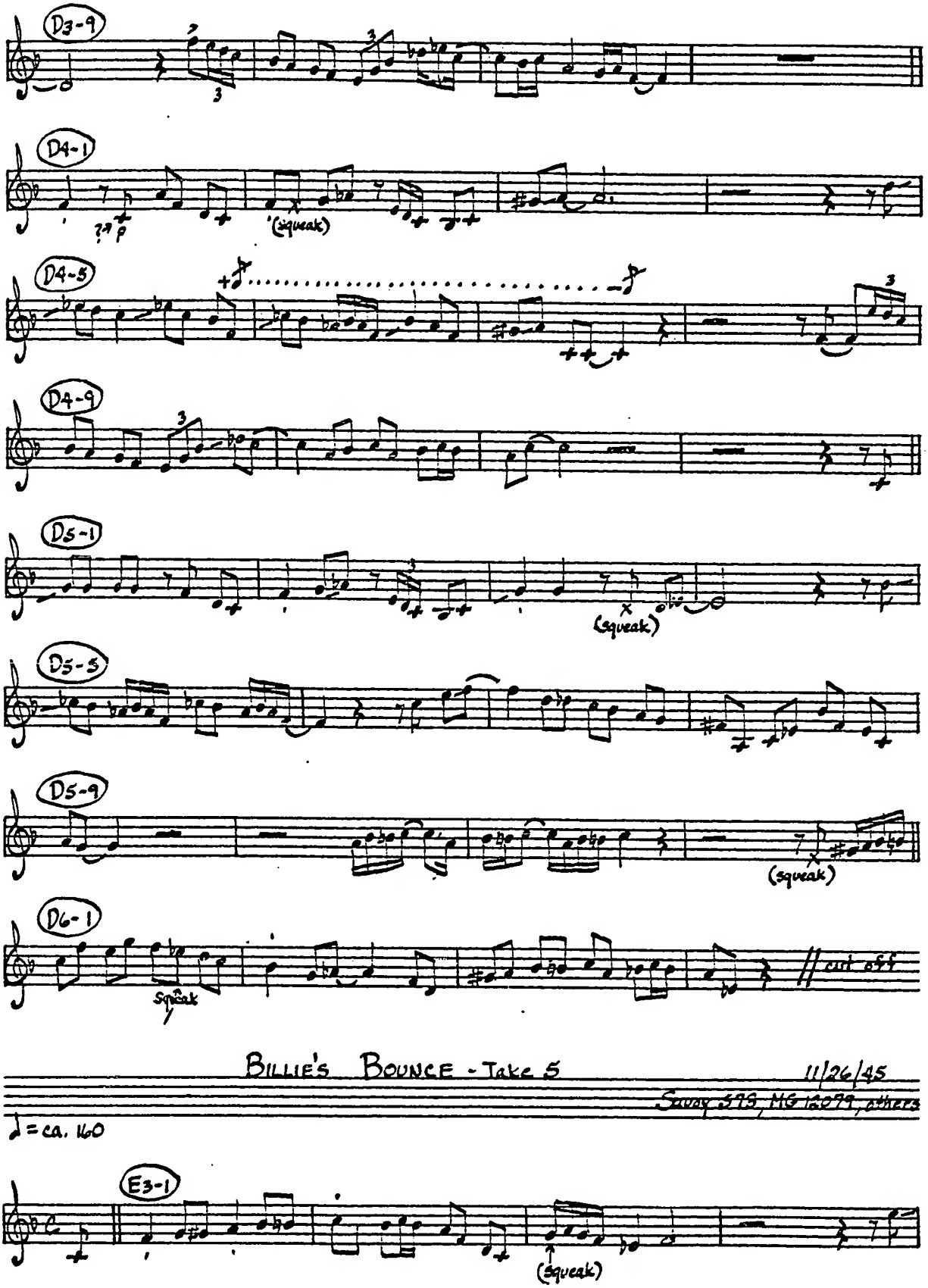
11/26/45

Savoy MG 12079, others

♩=ca. 165

D3-1

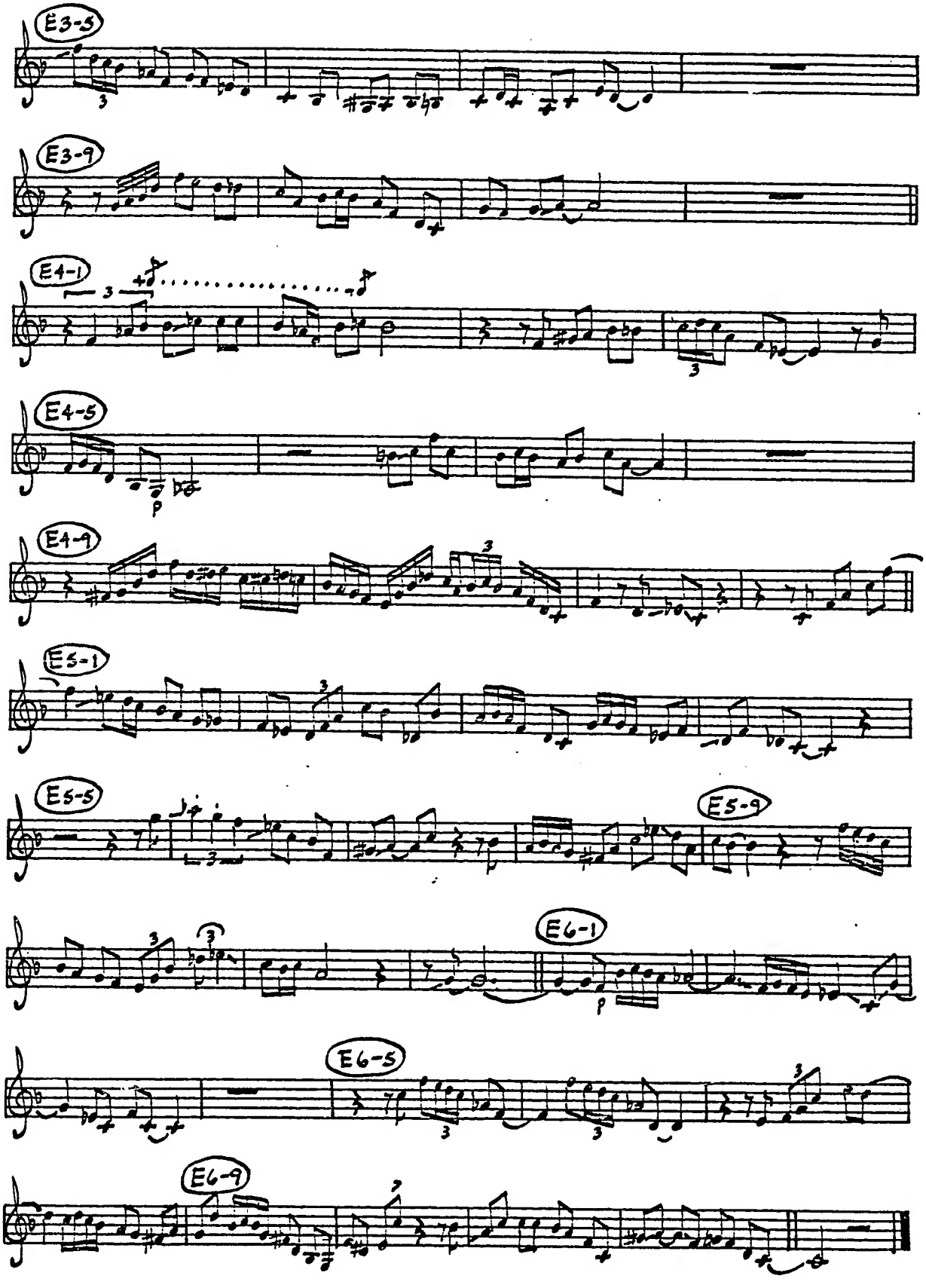
D3-5



BILLIE'S BOUNCE - Take 5 11/26/45

Savoy 599, MG 12099, others

♩ = ca. 160

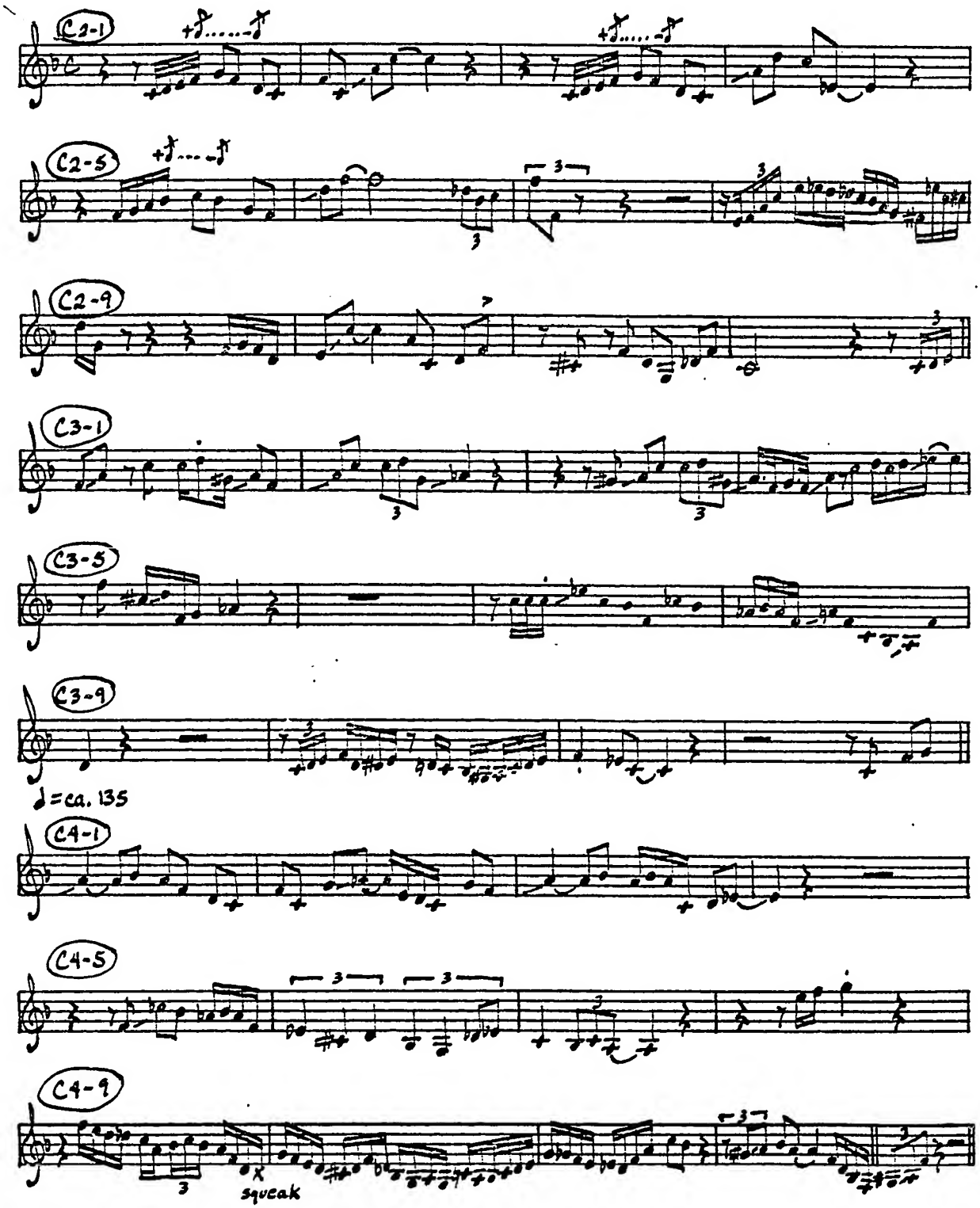

E3-5
E3-9
E4-1
E4-5
E4-9
E5-1
E5-5
E5-9
E6-1
E6-5
E6-9

Now's the Time · Take 3 11/26/45

Savoy 460 SV 396, MG 12079

others

♩= ca. 140

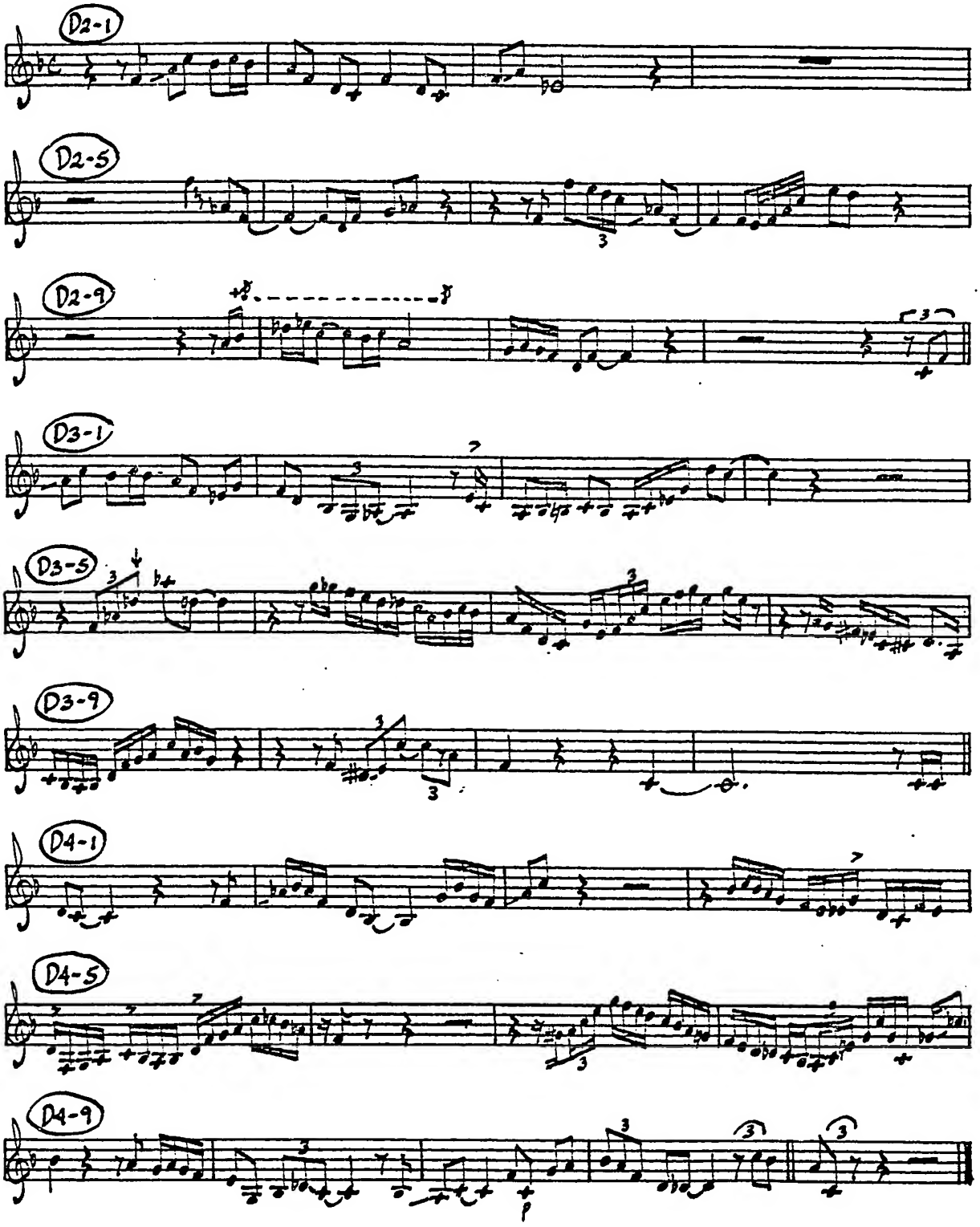


NOW'S THE TIME - Take 4

11/26/45

Savoy 573, MG 12079, others

♩ = ca. 135

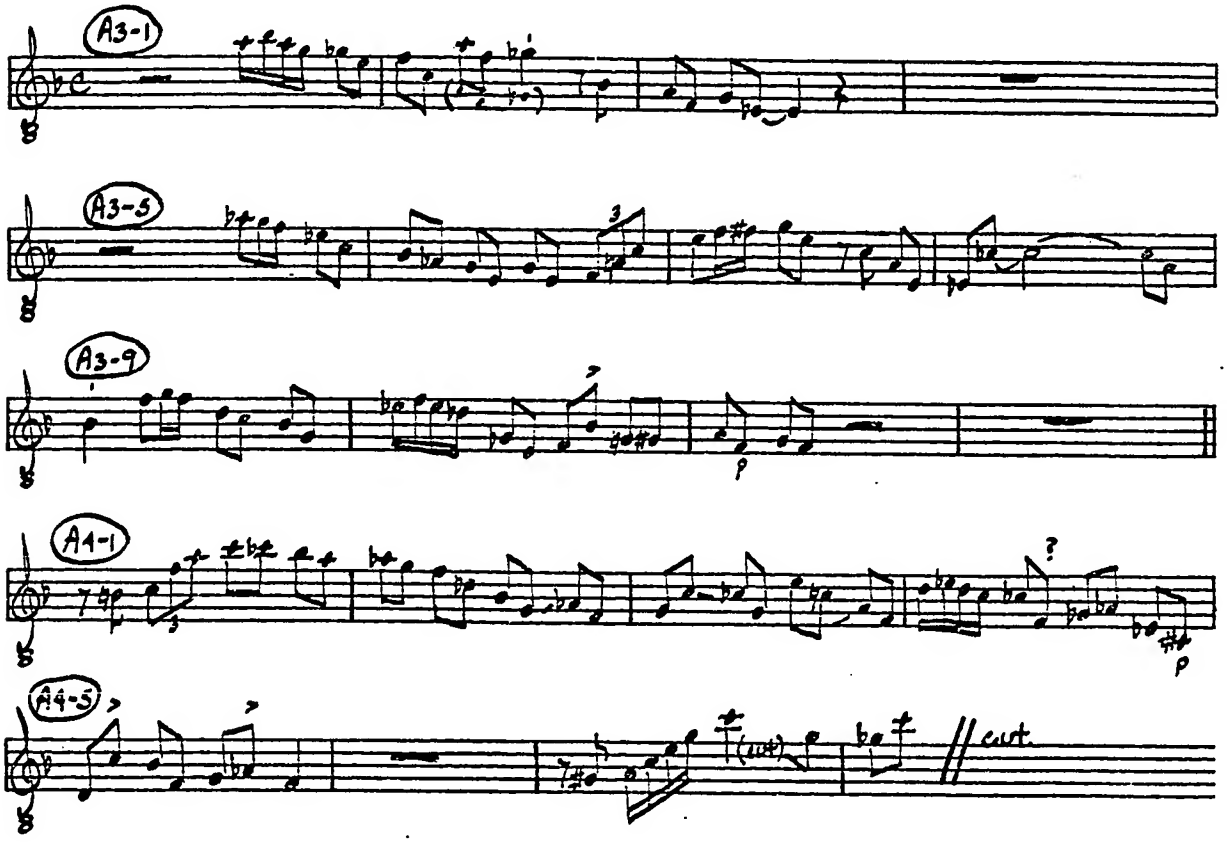


SIPPIN' AT BELLS - Take 1

8/47

Savoy MG 12009, others

♩= ca. 205

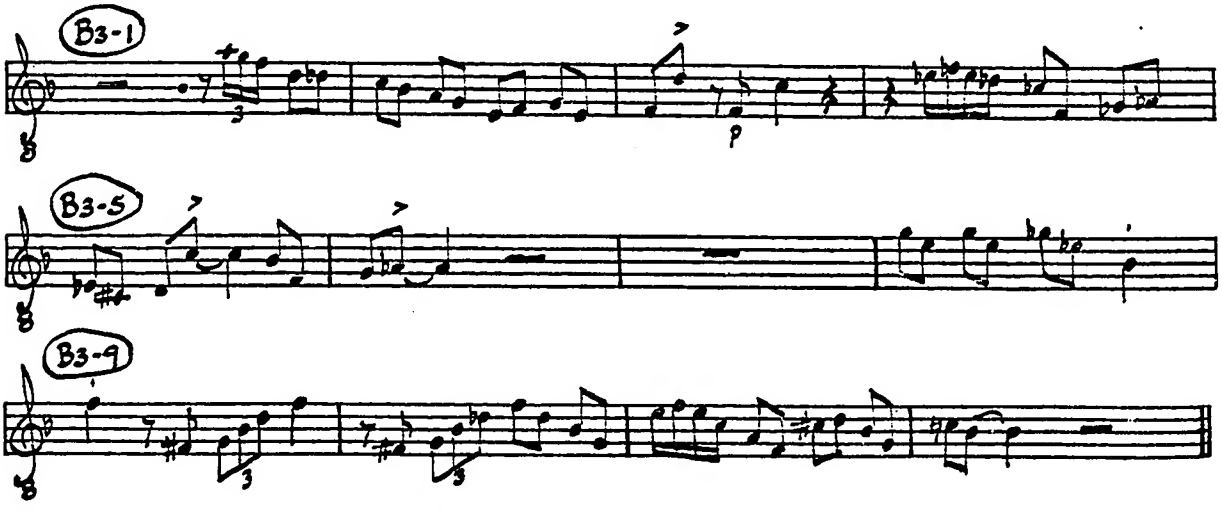


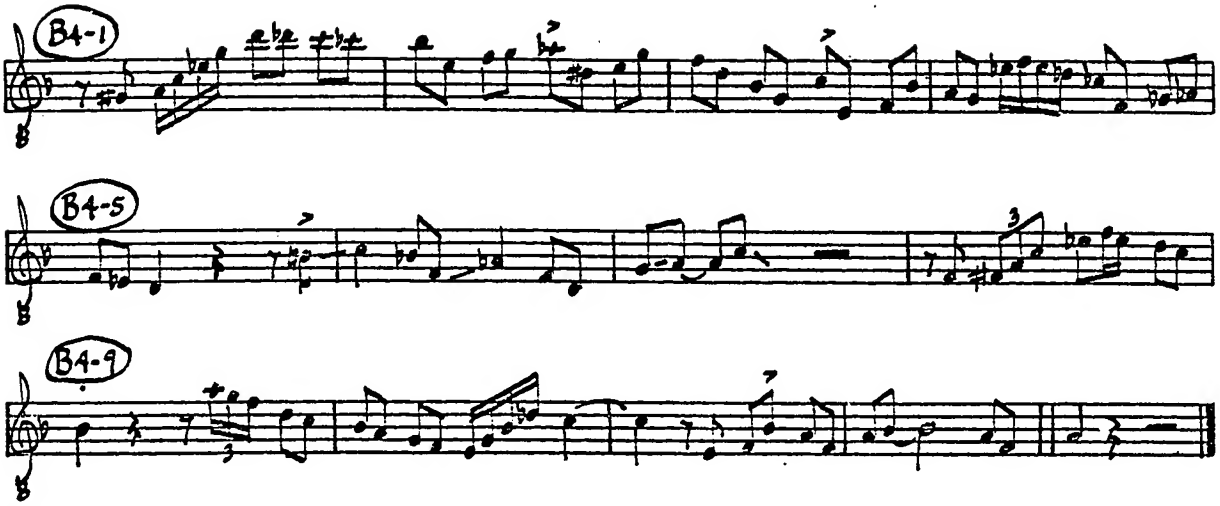
SIPPIN' AT BELLS - Take 2

8/47

Savoy 934, MG 12009, others

♩= ca. 205



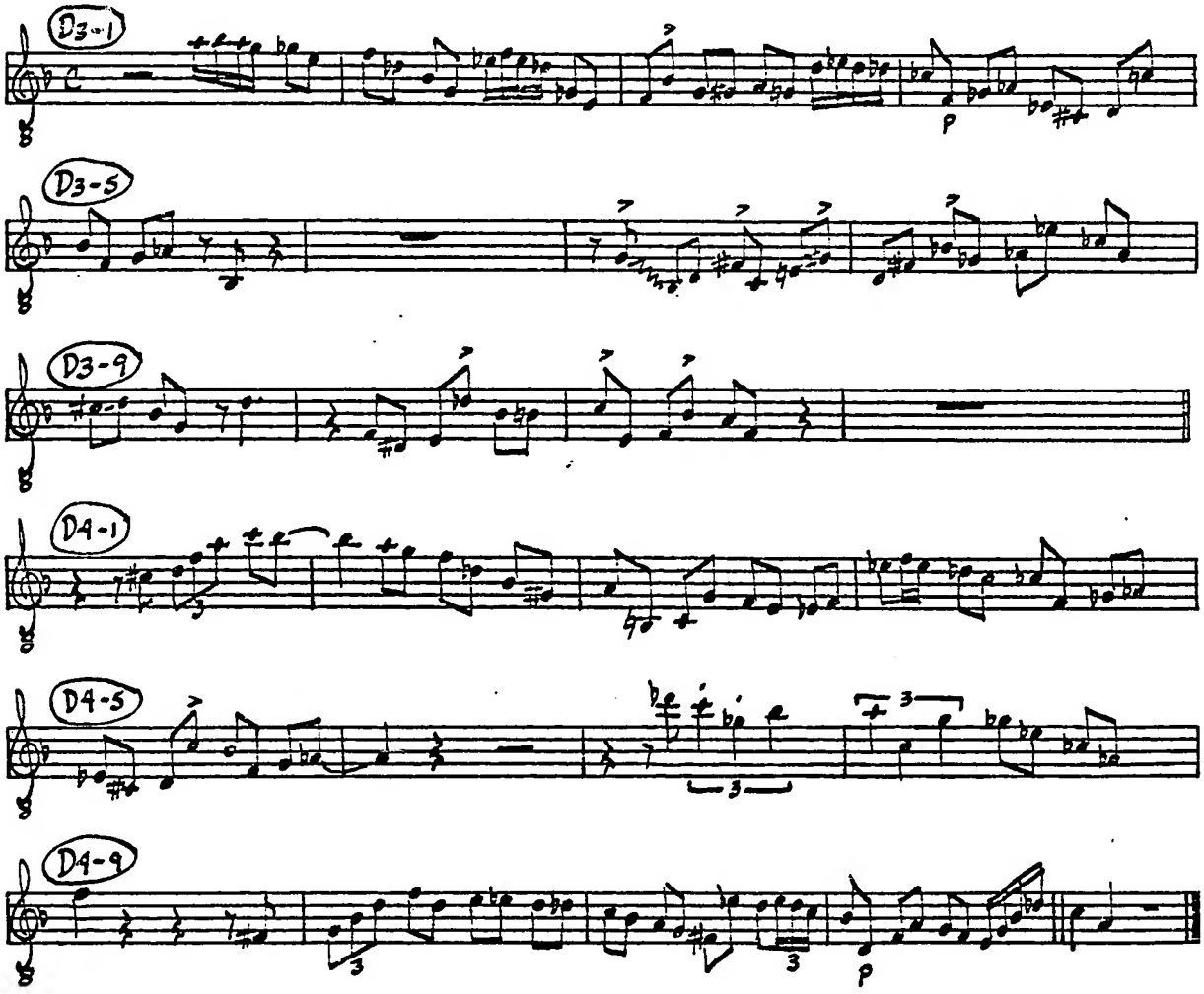


Sippin' at Bells - Take 4

8/47

Savoy MG 12001, others

♩= ca. 200

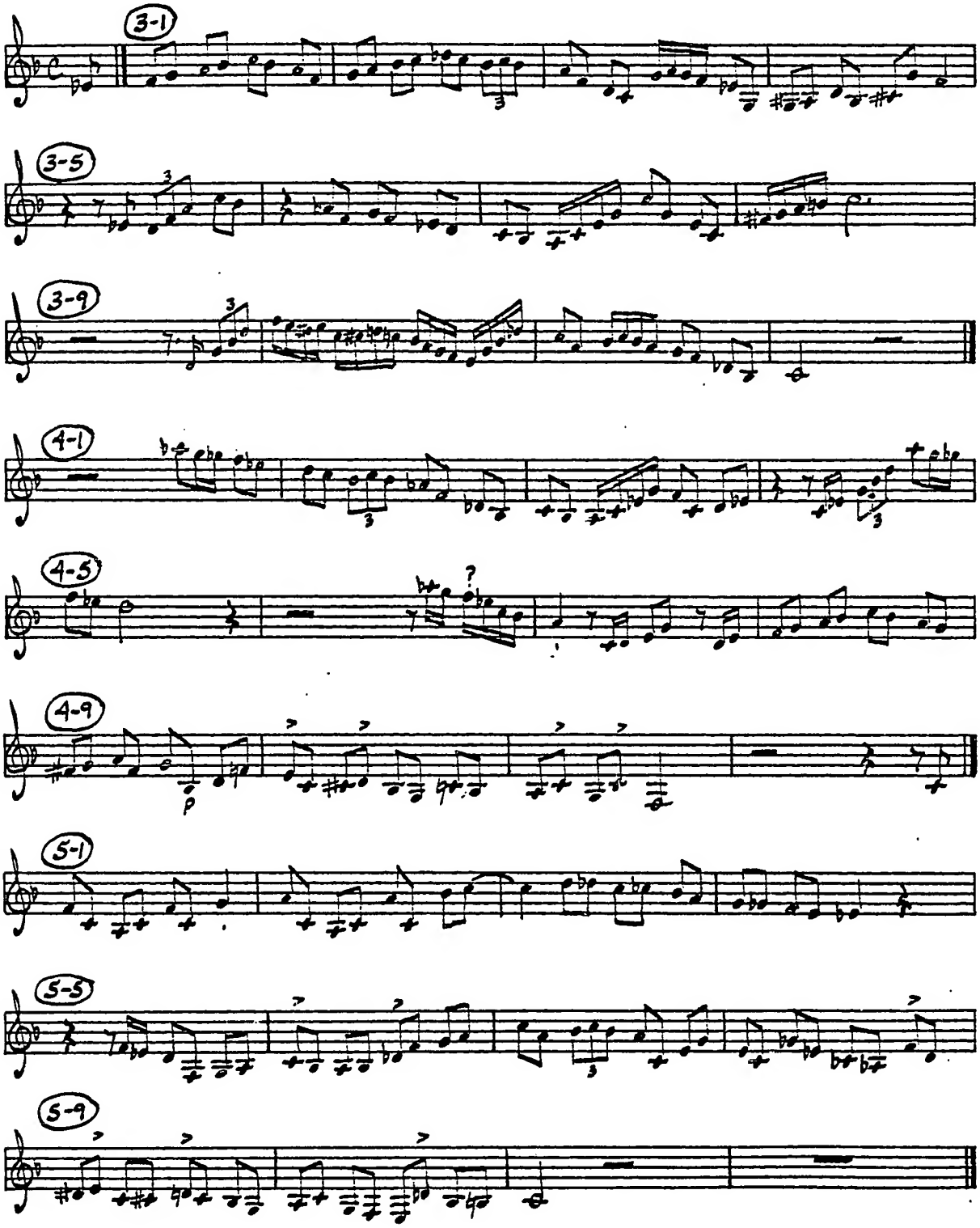


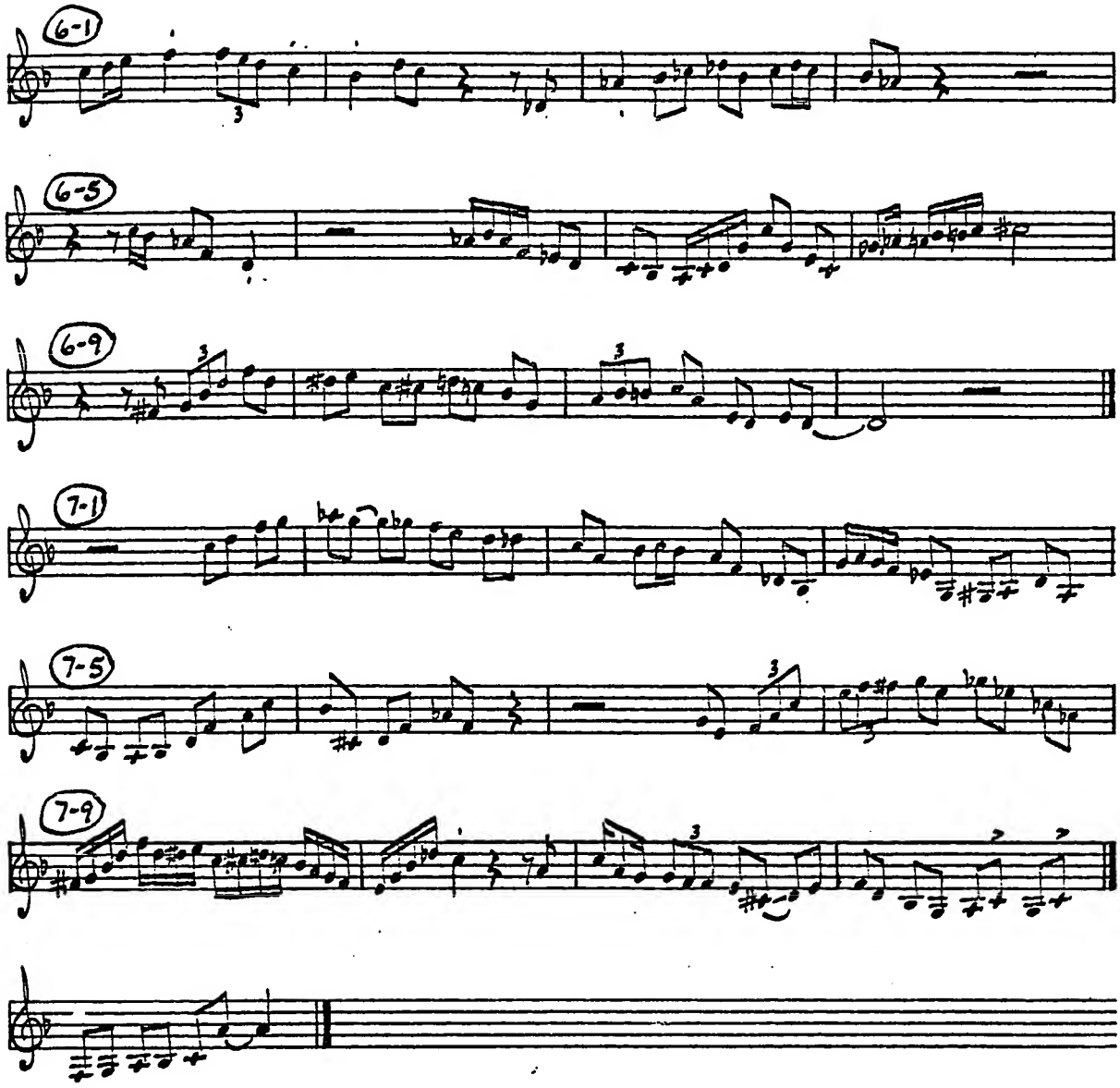
BARBADOS

2/5/49

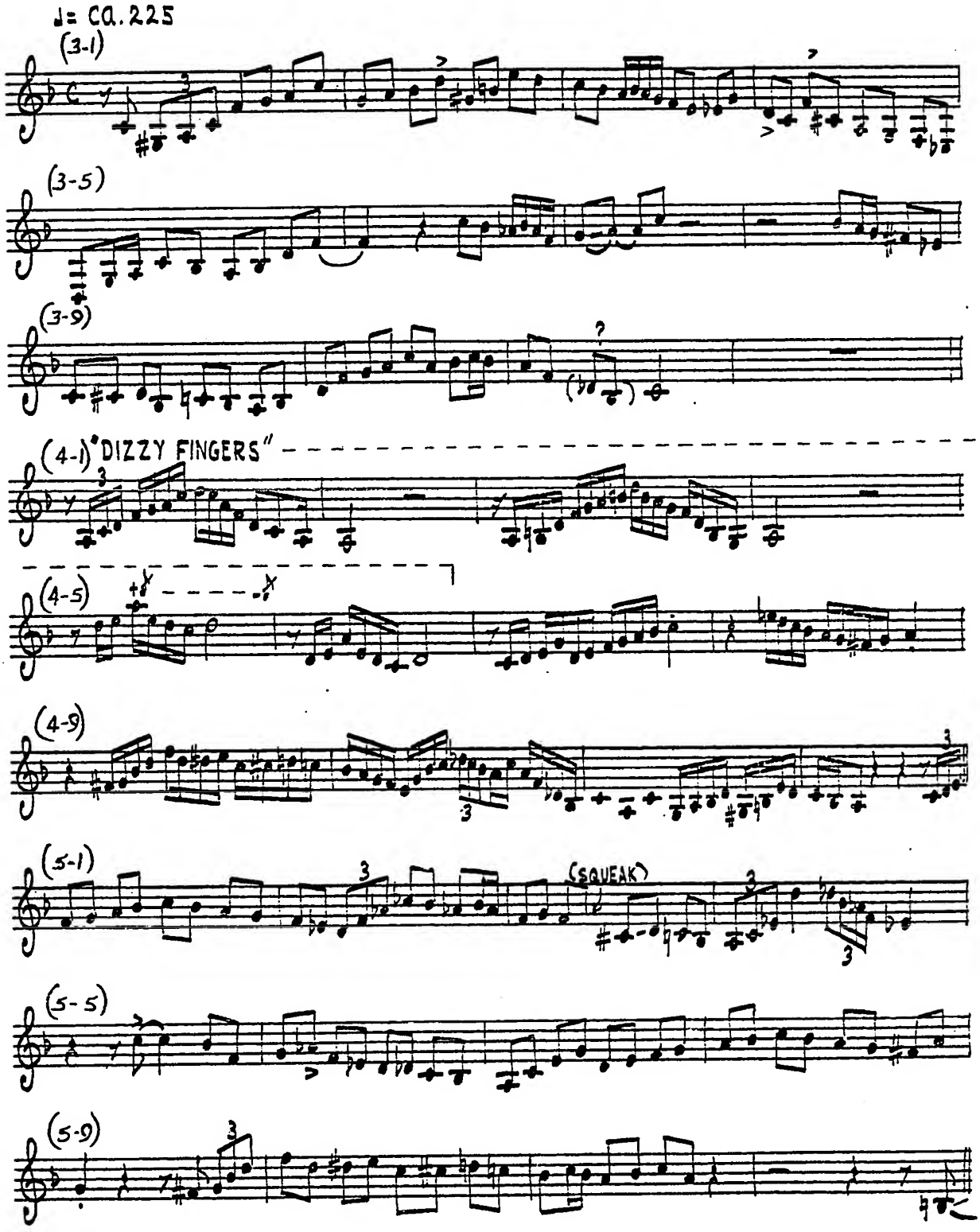
Le Jazz cool JC 103, others

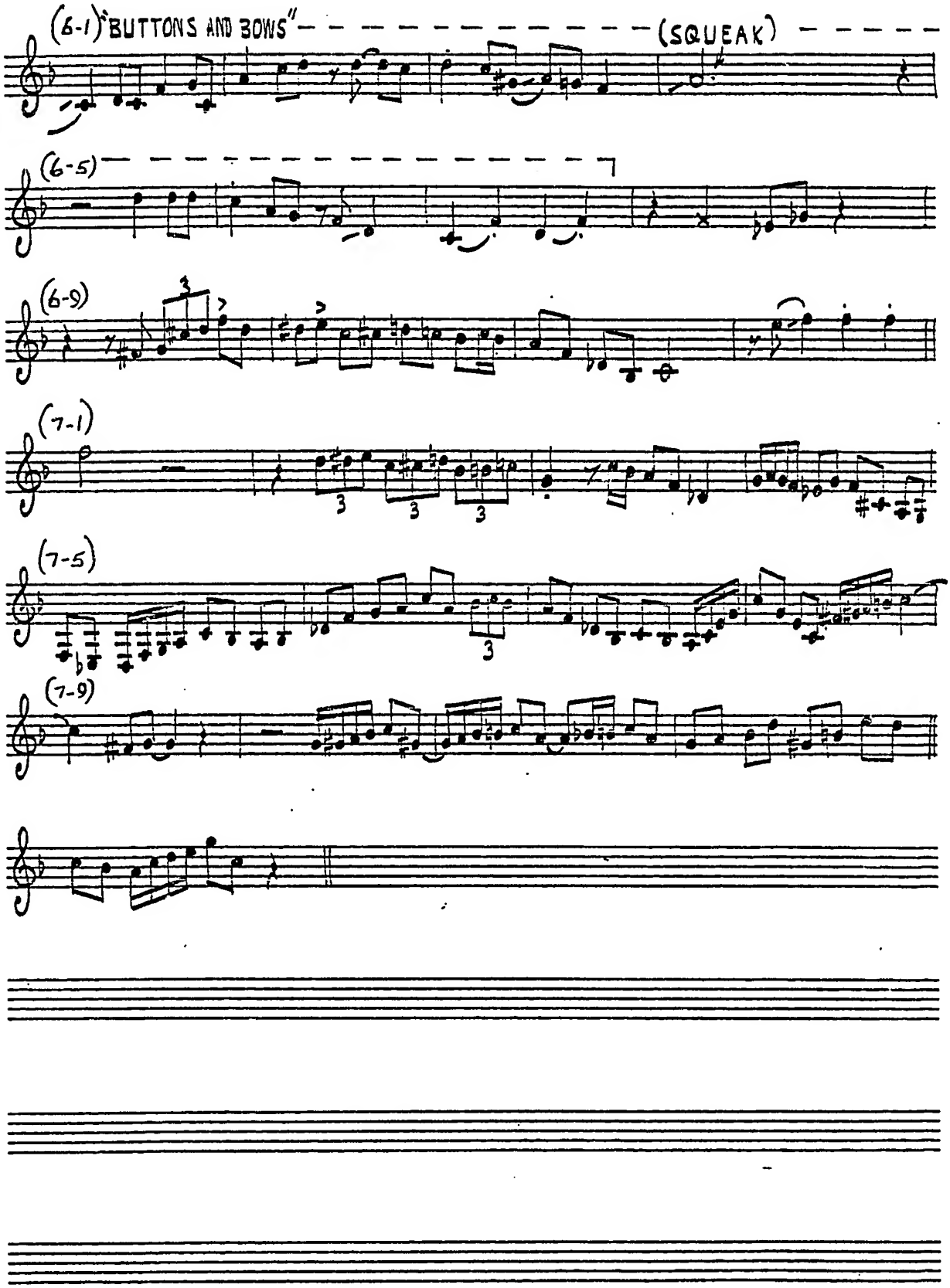
♩ = ca. 245




6-1
6-5
6-9
7-1
7-5
7-9

BARBADOS 2/12/49; SAVOY MG 12179



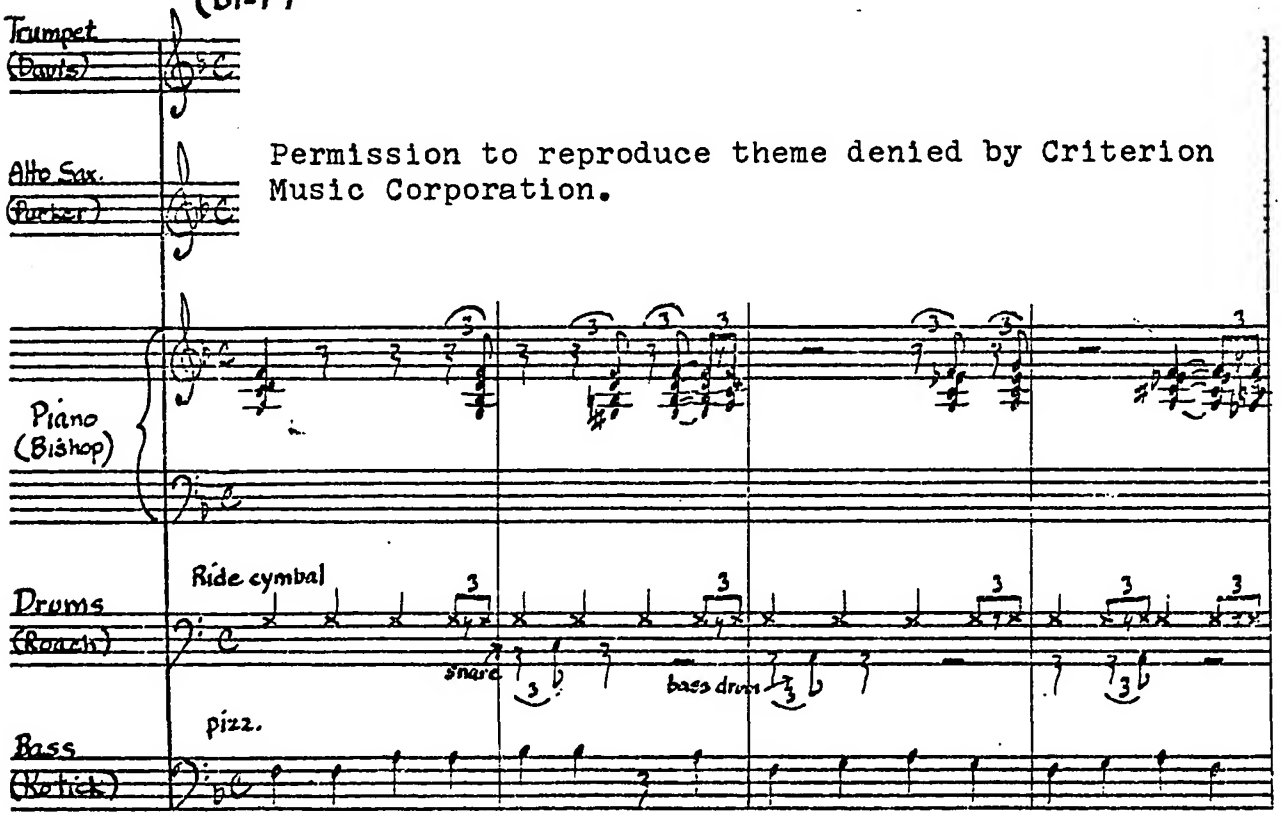

(6-1) "BUTTONS AND BOWS"
(SQUEAK)
(6-5)
(6-9)
(7-1)
(7-5)
(7-9)

1/17/51
Verve MG 8010, others

Au Privave Take 2

♩ = ca. 200

(B♭-1)



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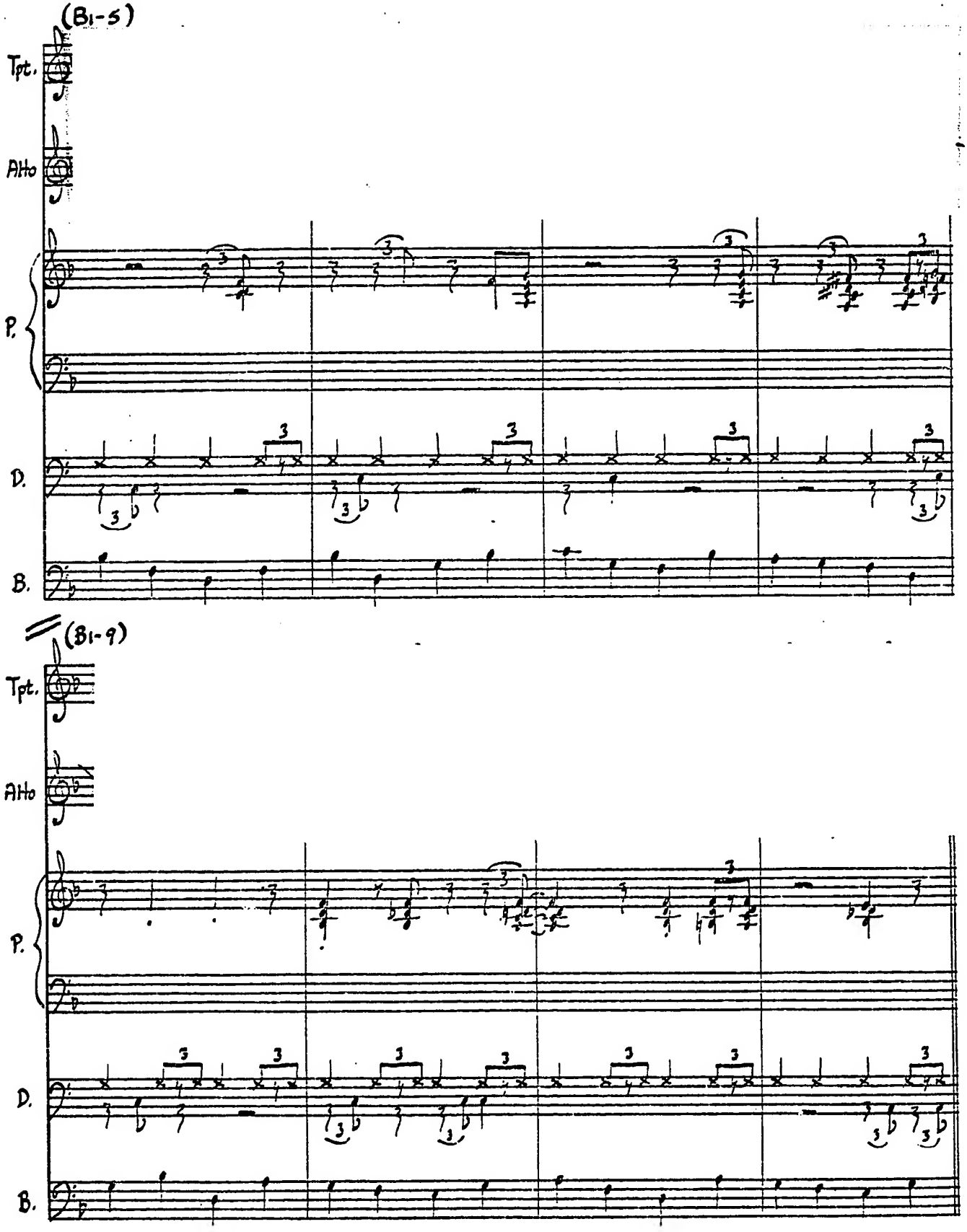
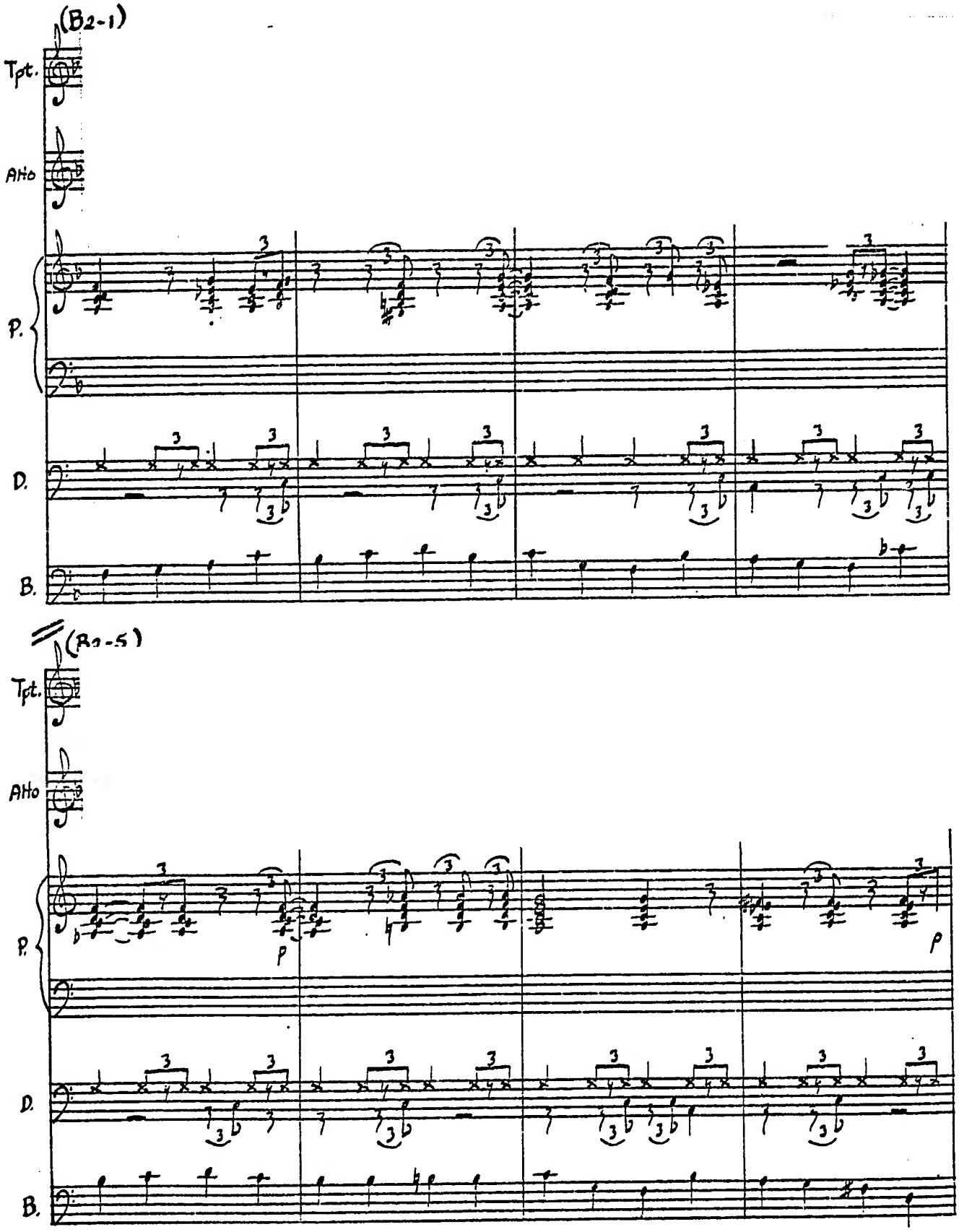
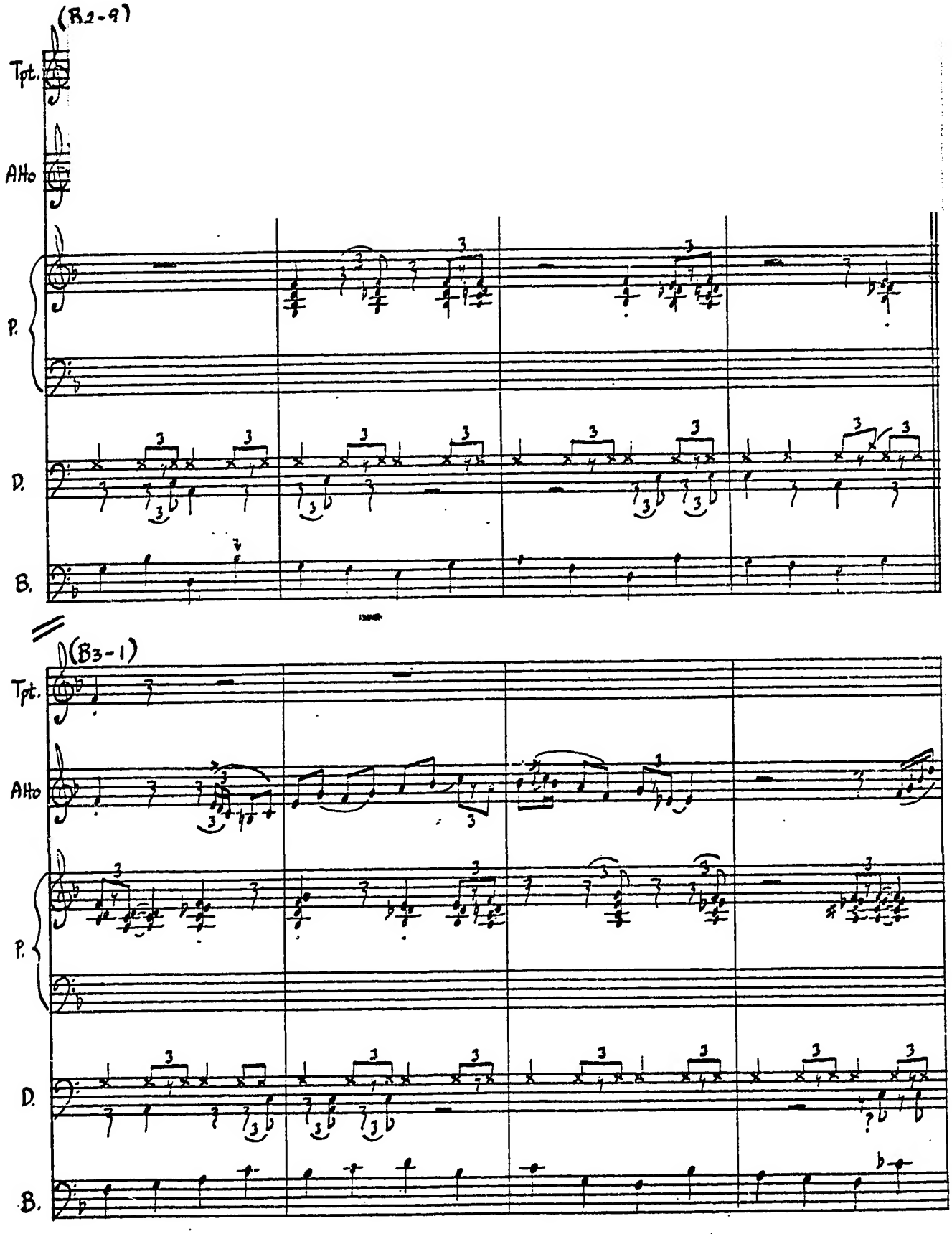
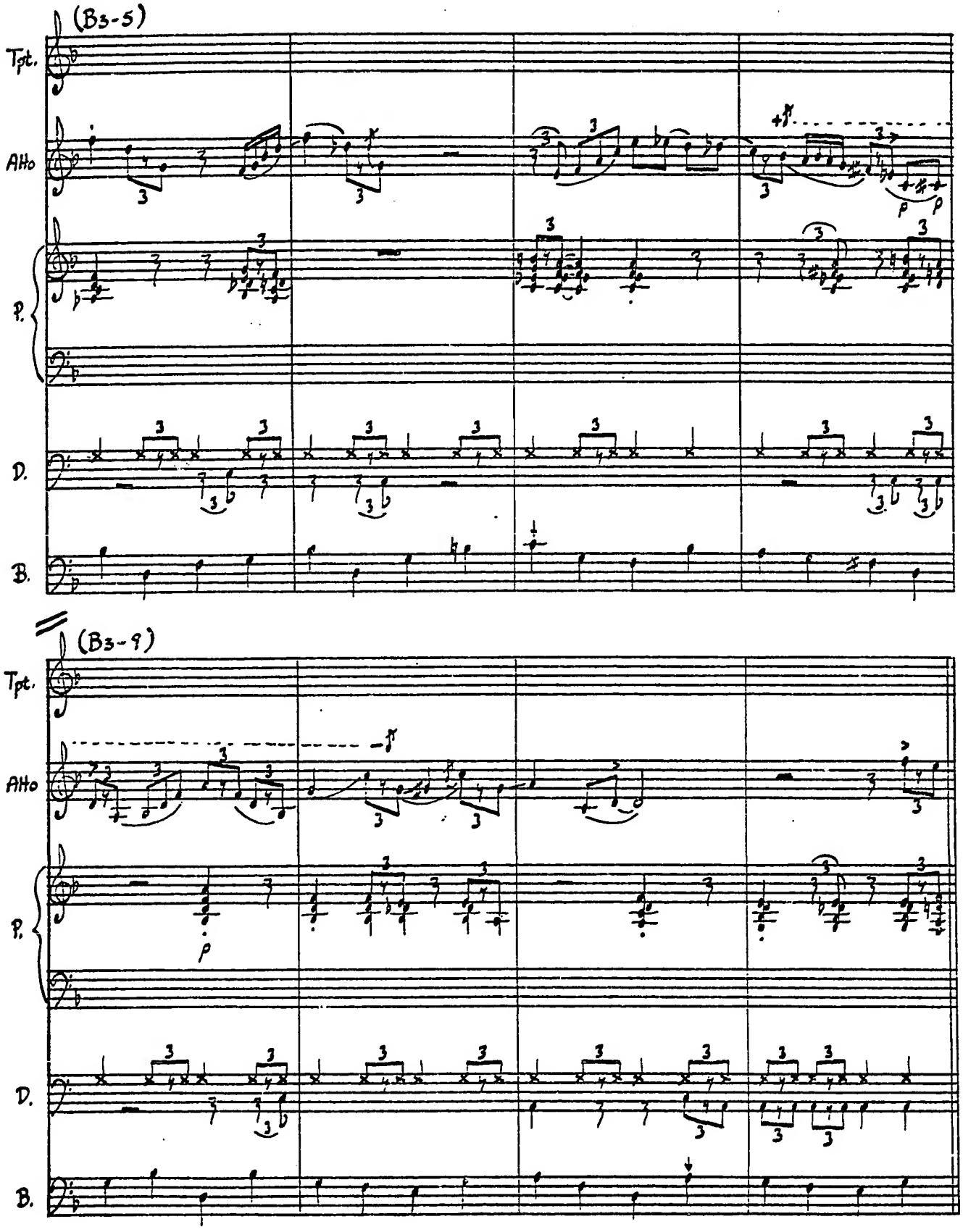
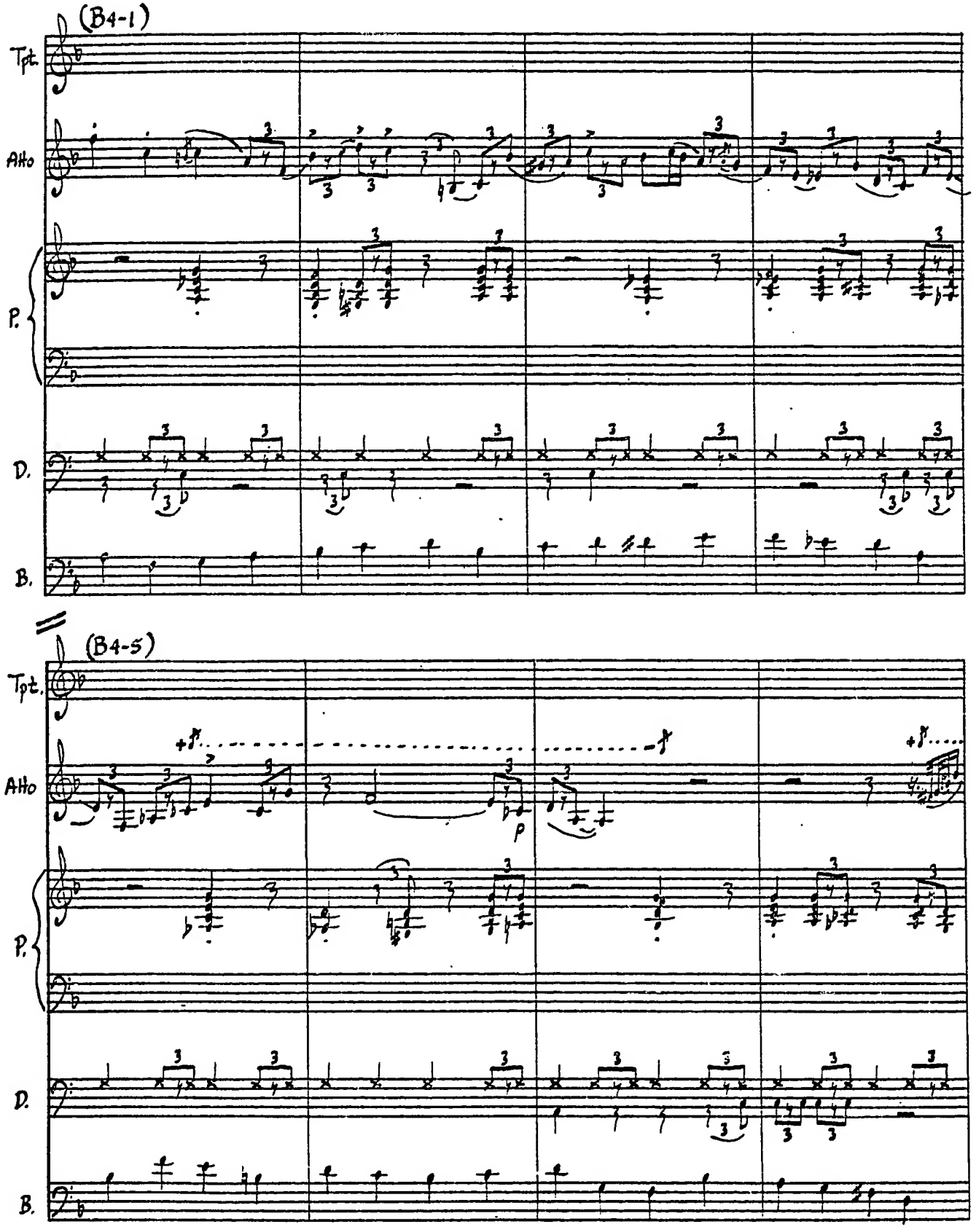
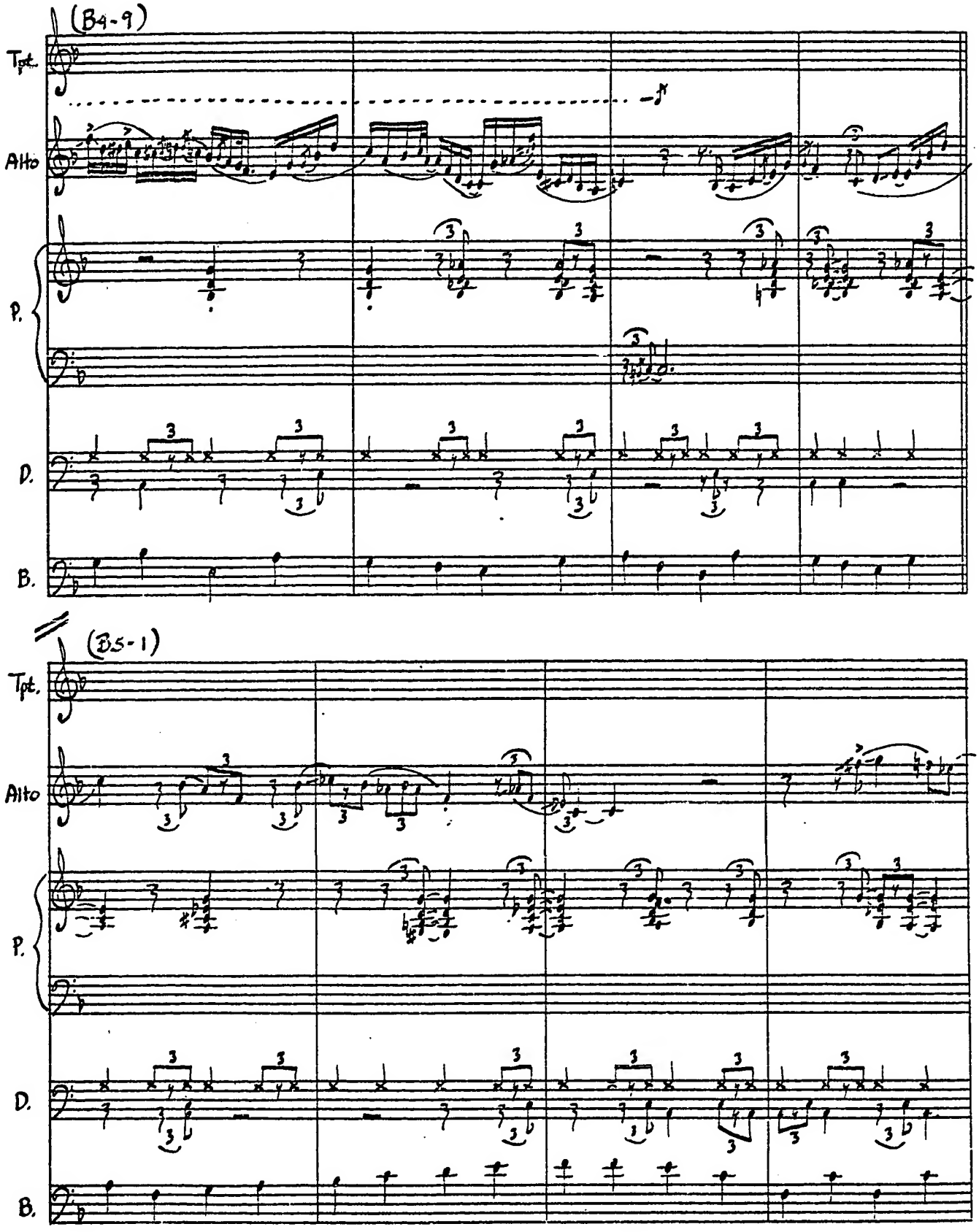

(B1-5)
Tpt.
Alto
P.
D.
B.
(B1-9)
Tpt.
Alto
P.
D.
B.

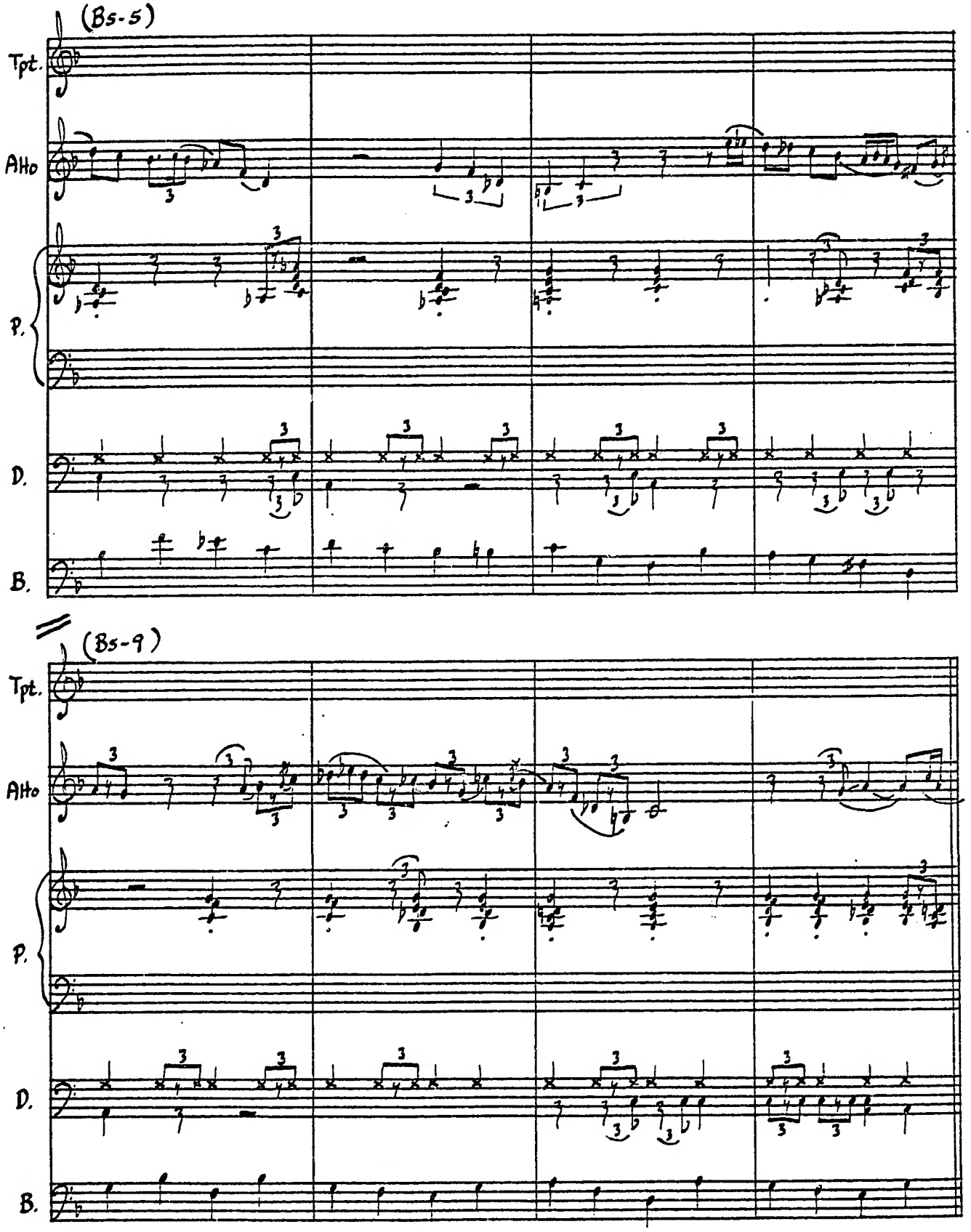

(B2-1)
Tpt.
Alto
P.
D.
B.
(B2-5)
Tpt.
Alto
P.
D.
B.
p
p

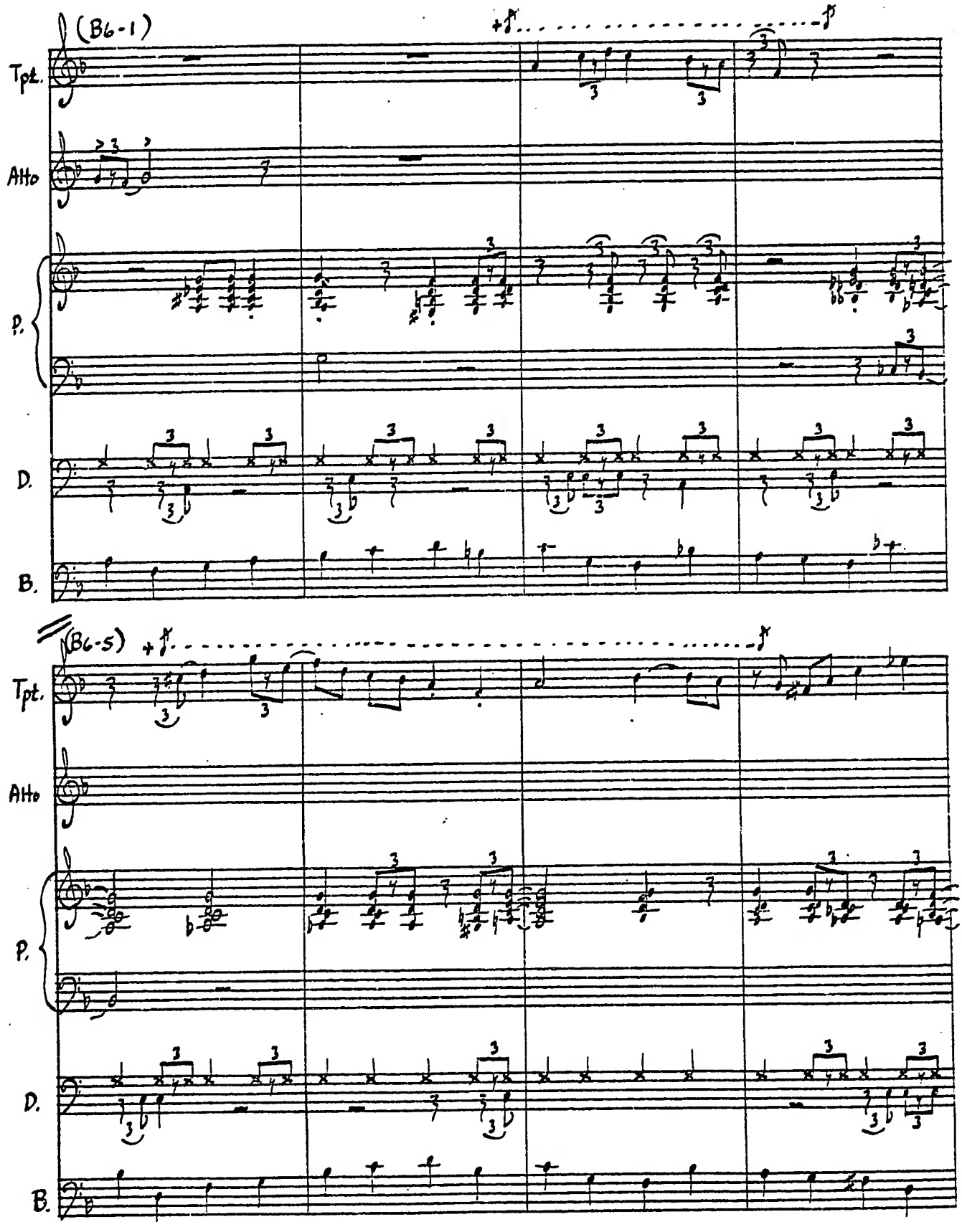

(B2-9)
Tpt.
AHo
P.
D.
B.
(B3-1)
Tpt.
AHo
P.
D.
B.

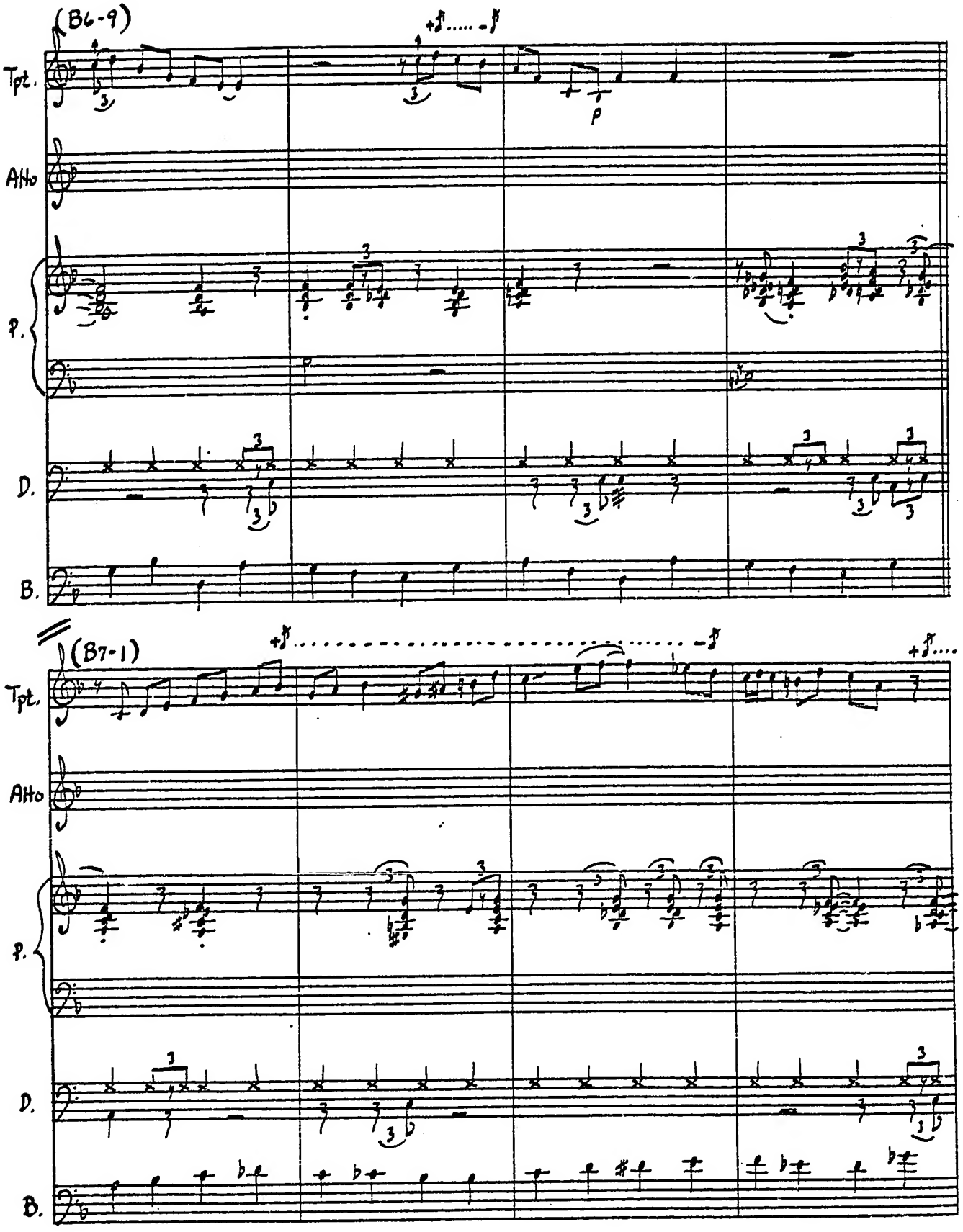

(B3-5)
Tpt.
Alto
P.
D.
B.
(B3-9)
Tpt.
Alto
P.
D.
B.

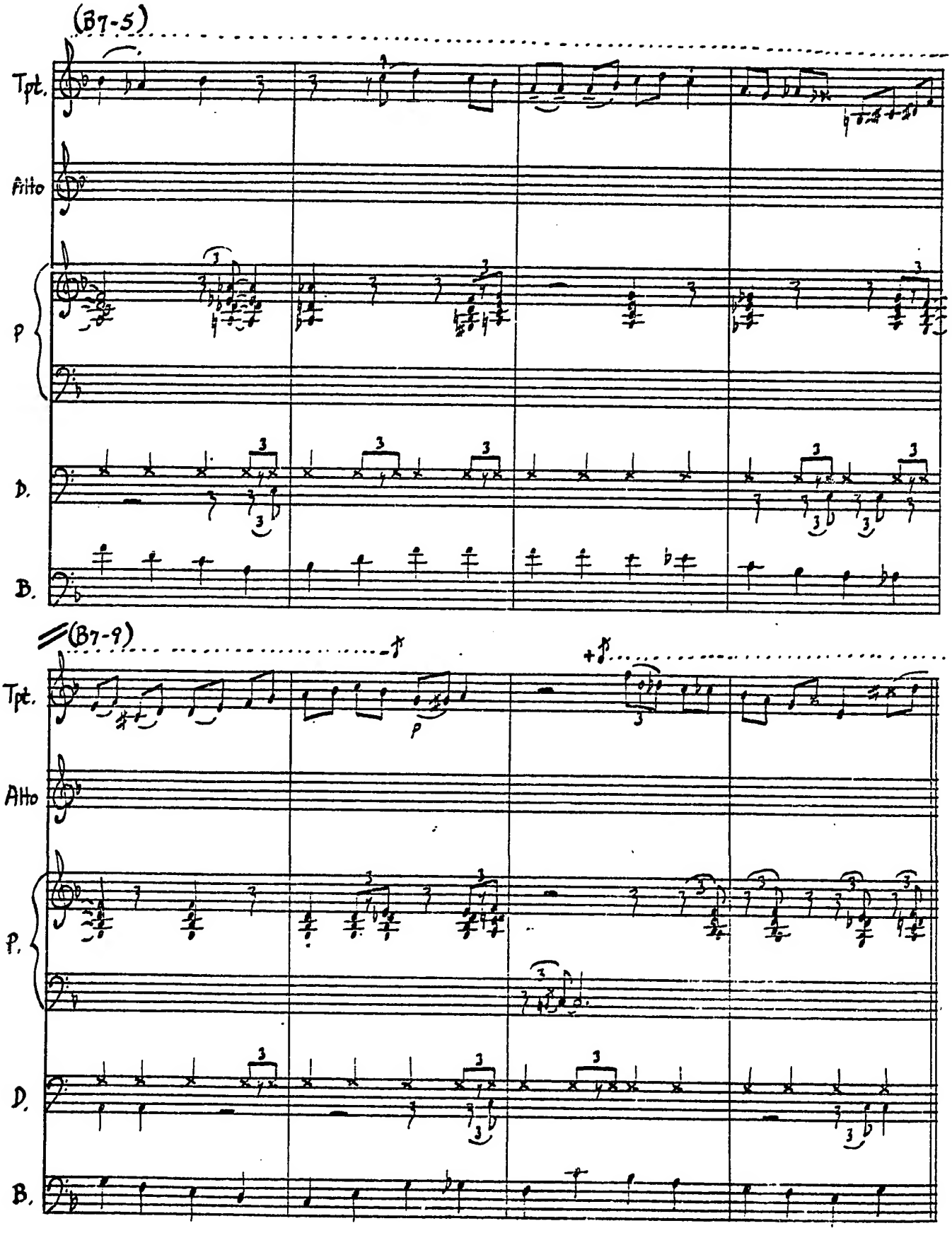

(B4-1)
Tpt.
Alto
P.
D.
B.
(B4-5)
Tpt.
Alto
P.
D.
B.

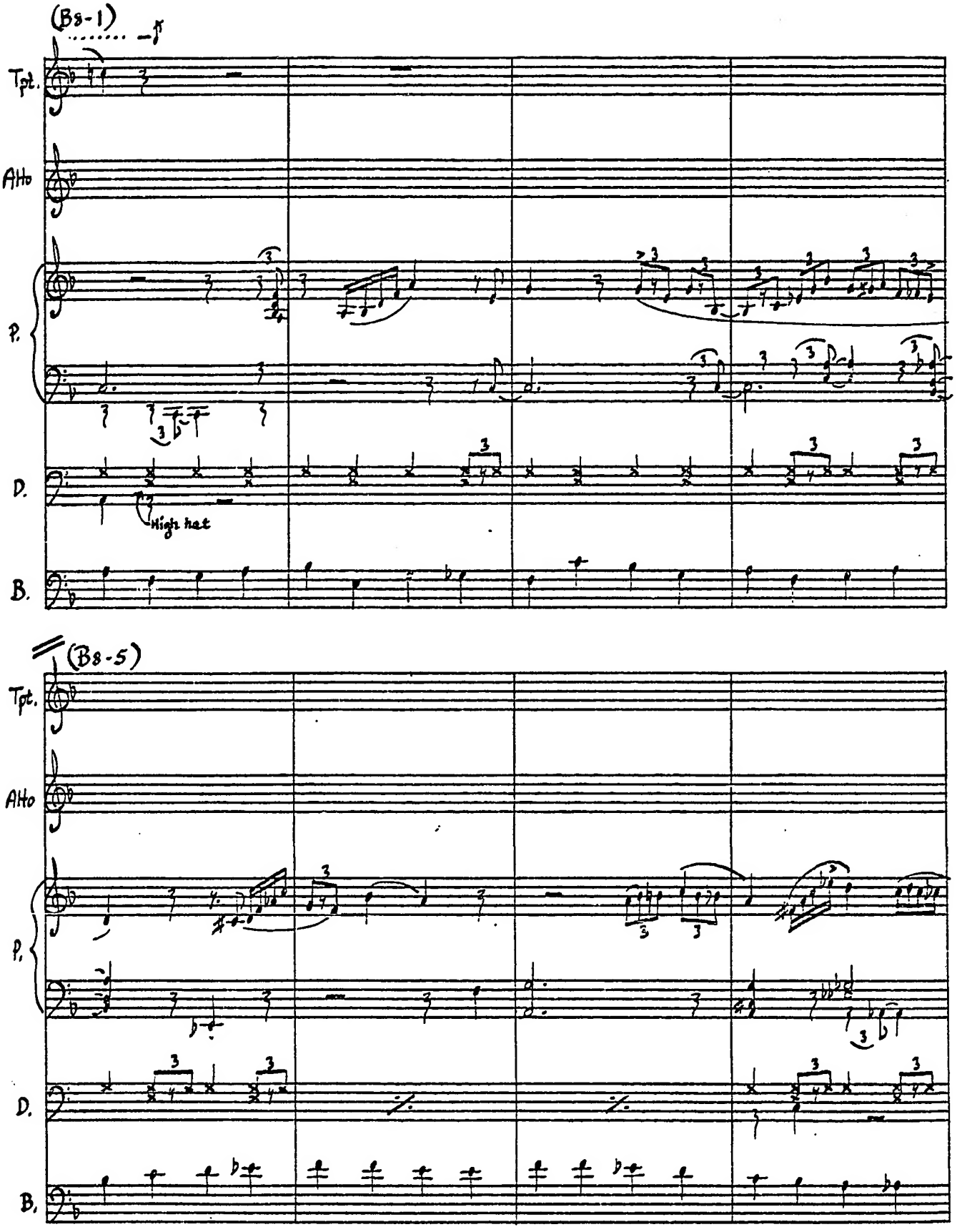

(B4-9)
Tpt.
Alto
P.
D.
B.
(B5-1)
Tpt.
Alto
P.
D.
B.

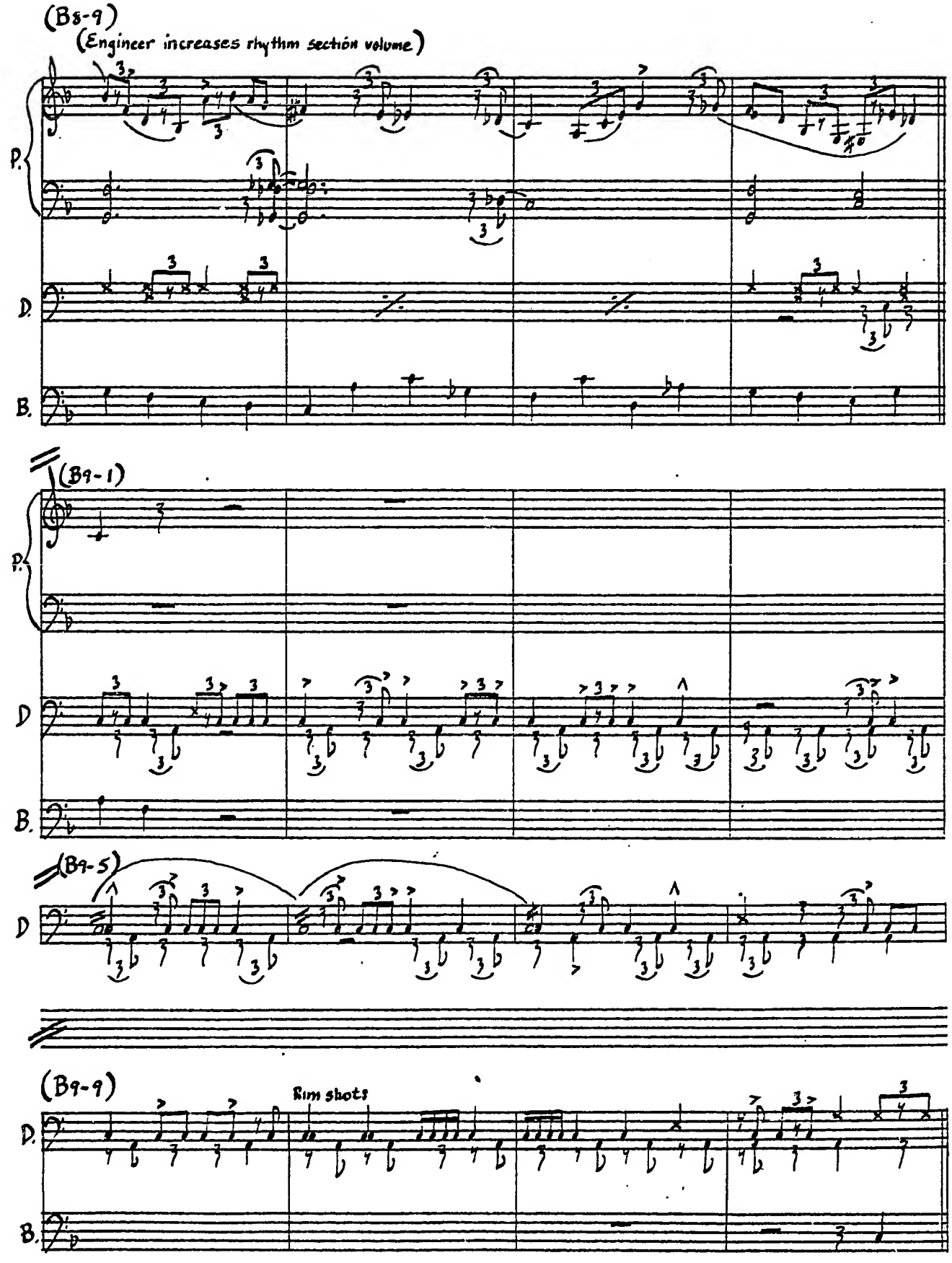

(Bs-5)
Tpt.
Alto
P.
D.
B.
(Bs-9)
Tpt.
Alto
P.
D.
B.

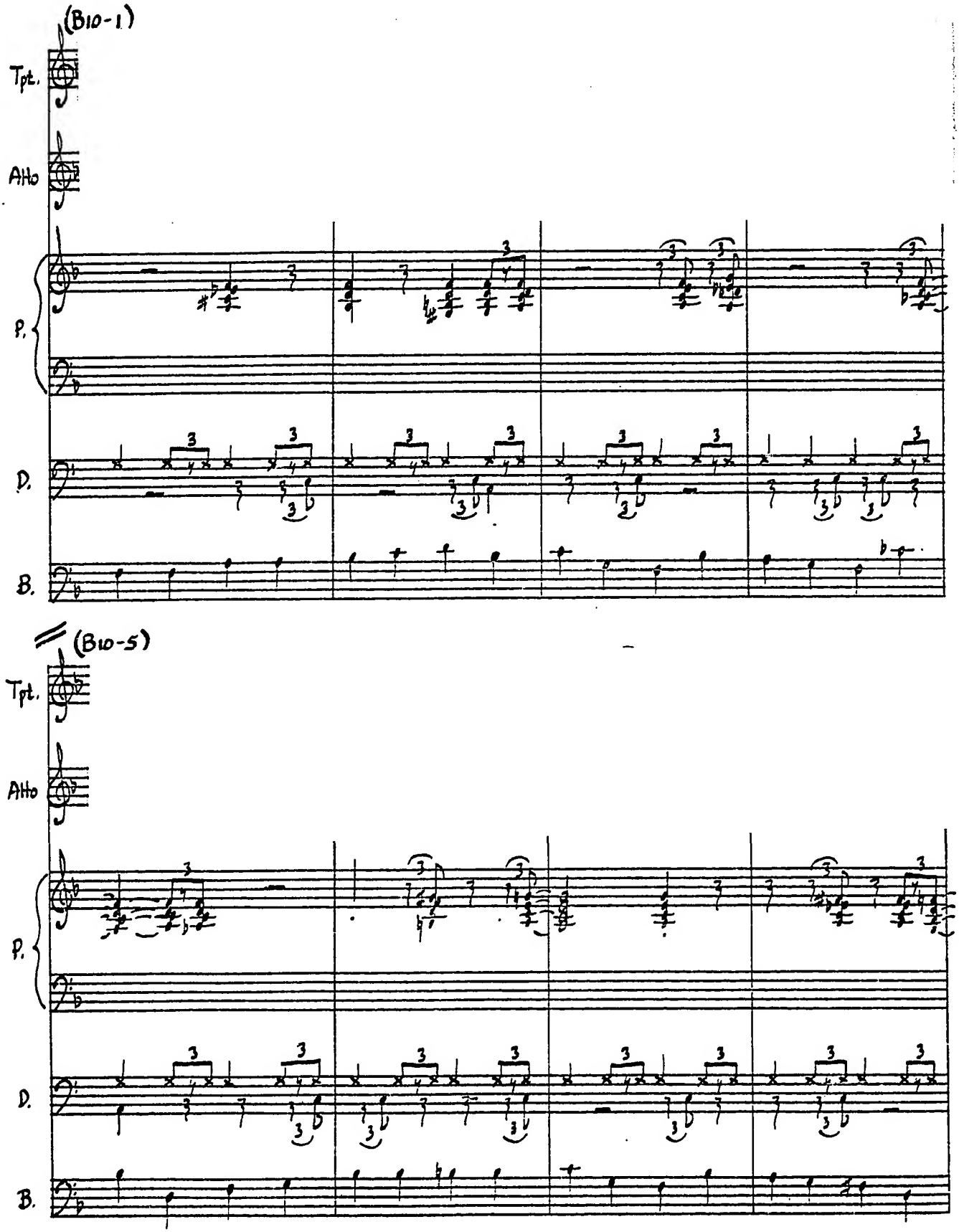

(B6-1)
Tpt.
Alto
P.
D.
B.
(B6-5)
Tpt.
Alto
P.
D.
B.

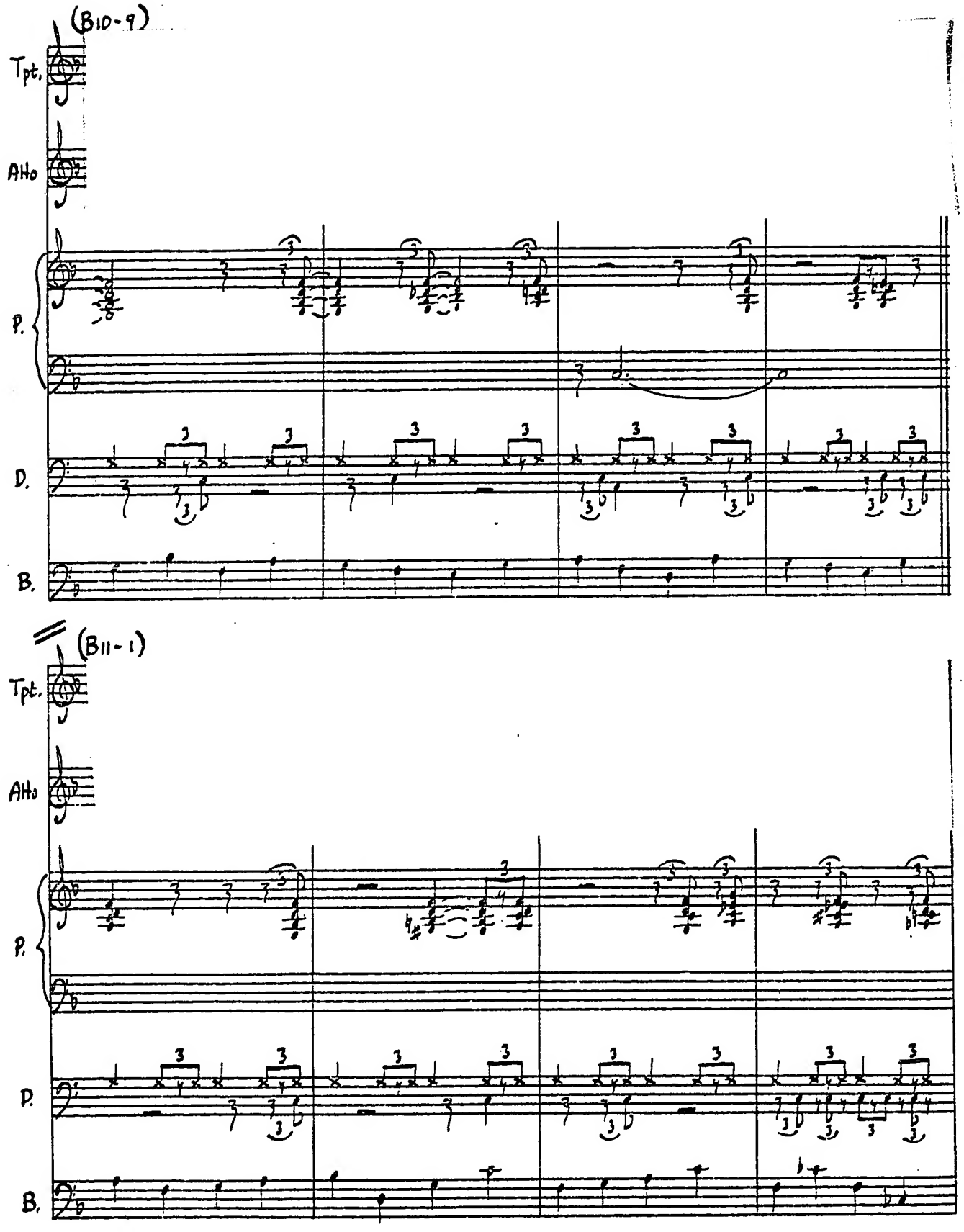

(B6-9)
Tpt.
Alto
P.
D.
B.
(B7-1)
Tpt.
Alto
P.
D.
B.

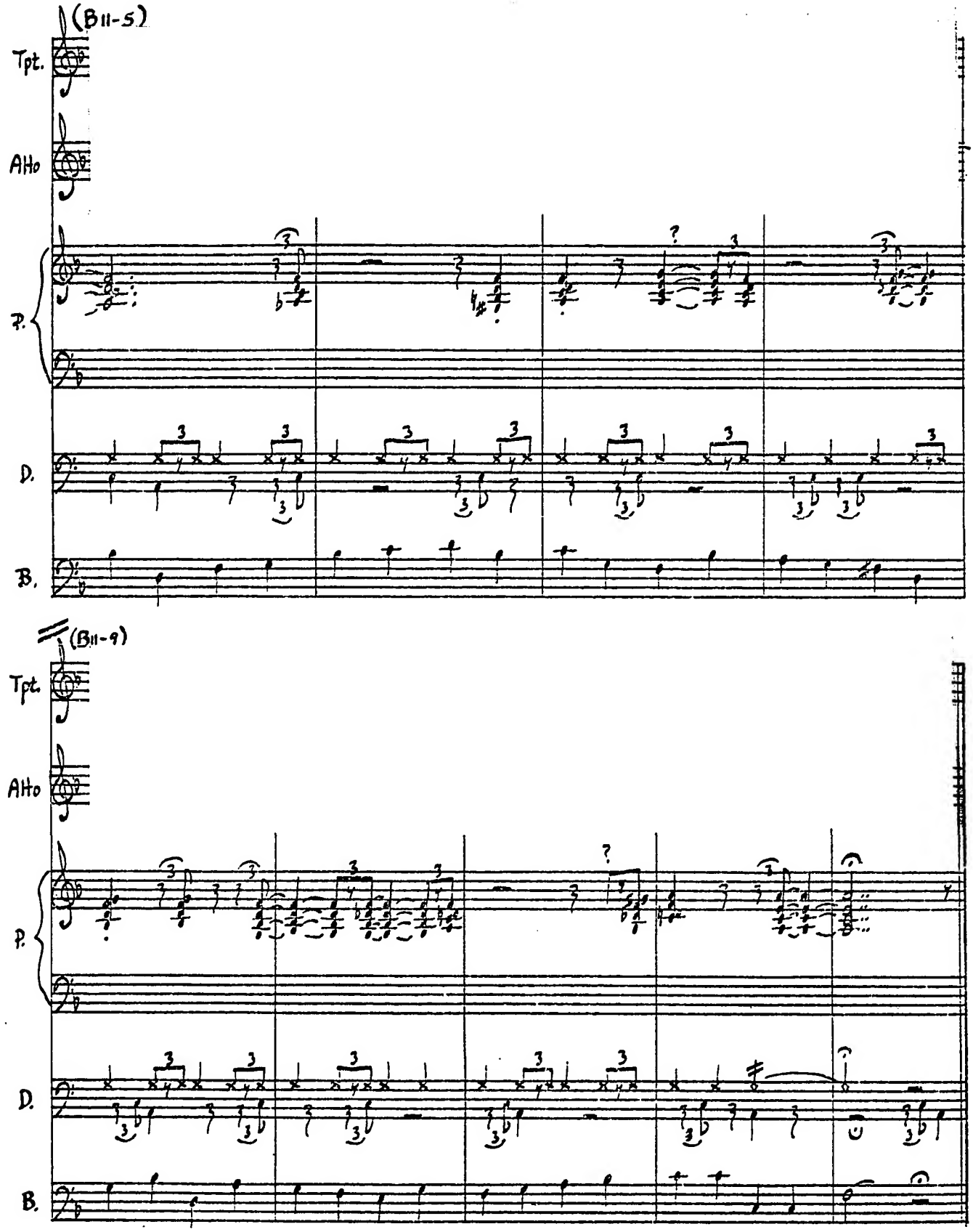

(B7-5)
Tpt.
Alto
P
D.
B.
(B7-9)
Tpt.
Alto
P.
D.
B.


(Bs-1)
f
Tpt.
Alto
P.
D.
High hat
B.
(Bs-5)
Tpt.
Alto
P.
D.
B.


(B8-9)
(Engineer increases rhythm section volume)
P.
D.
B.
(B9-1)
P.
D
B.
(B9-5)
D
(B9-9)
Rim shots
D.
B.


(B10-1)
Tpt.
Alto
P.
D.
B.
(B10-5)
Tpt.
Alto
P.
D.
B.


(B10-9)
Tpt.
AHo
P.
D.
B.
(B11-1)
Tpt.
AHo
P.
D.
B.

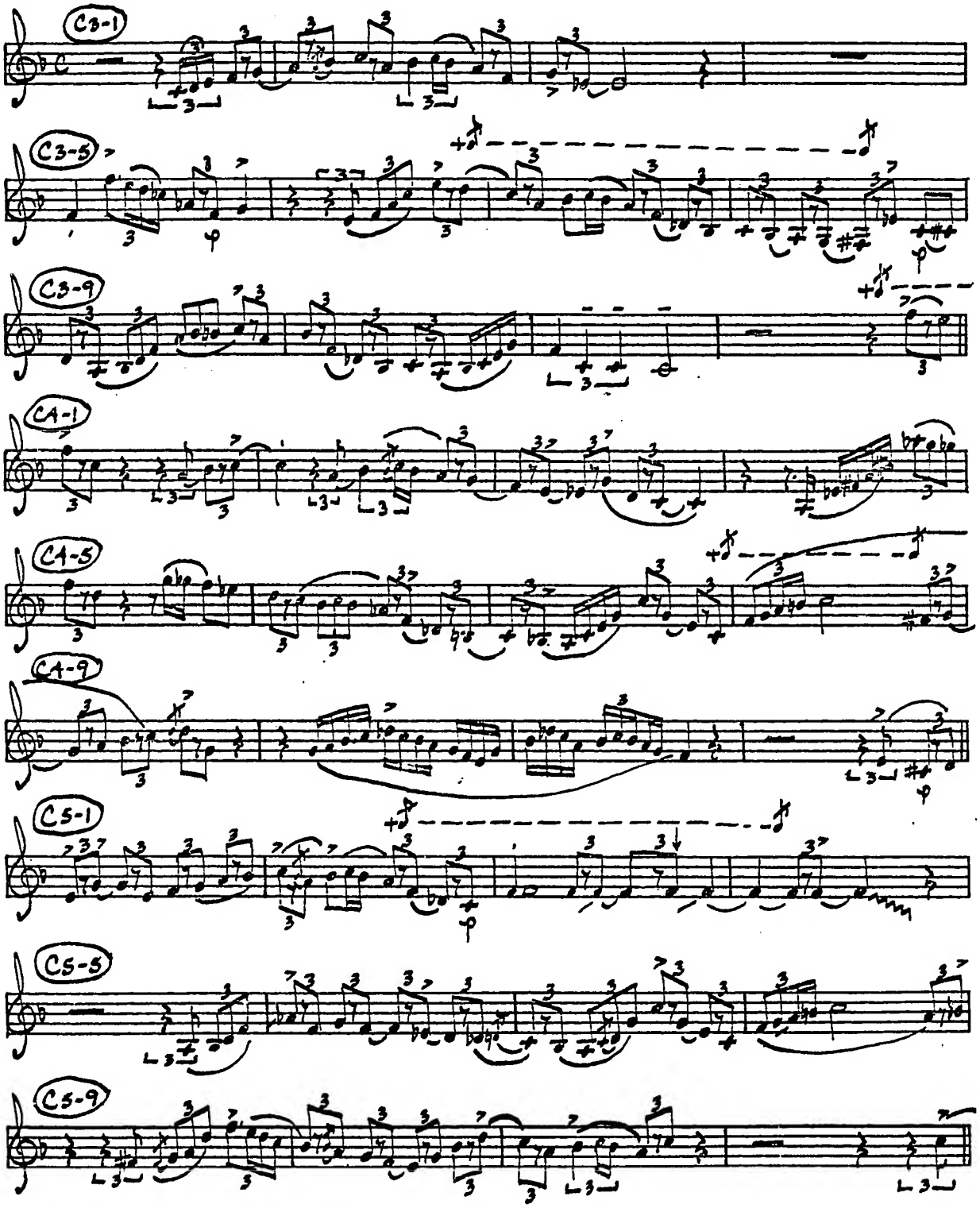

(B11-5)
Tpt.
AHo
P.
D.
B.
(B11-9)
Tpt.
AHo
P.
D.
B.

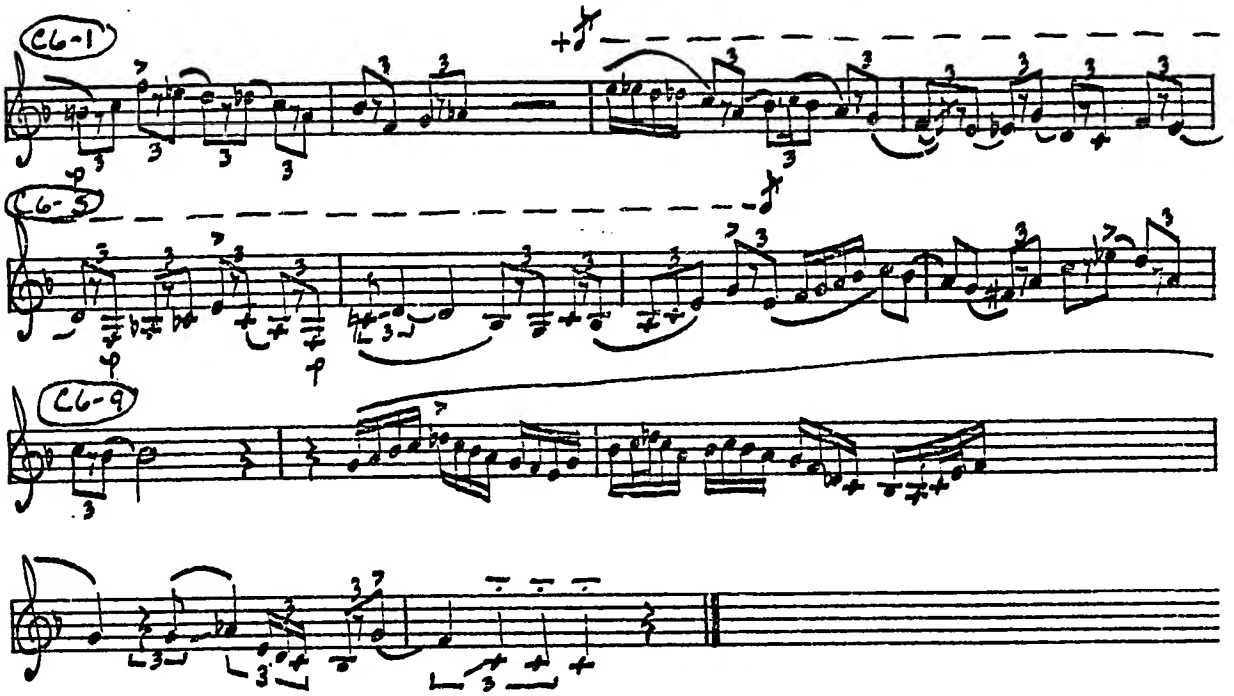
Au Privave - Take 3

1/17/51

Mercury/Clef 11087, Verve MGV 8018, others

♩= ca. 210

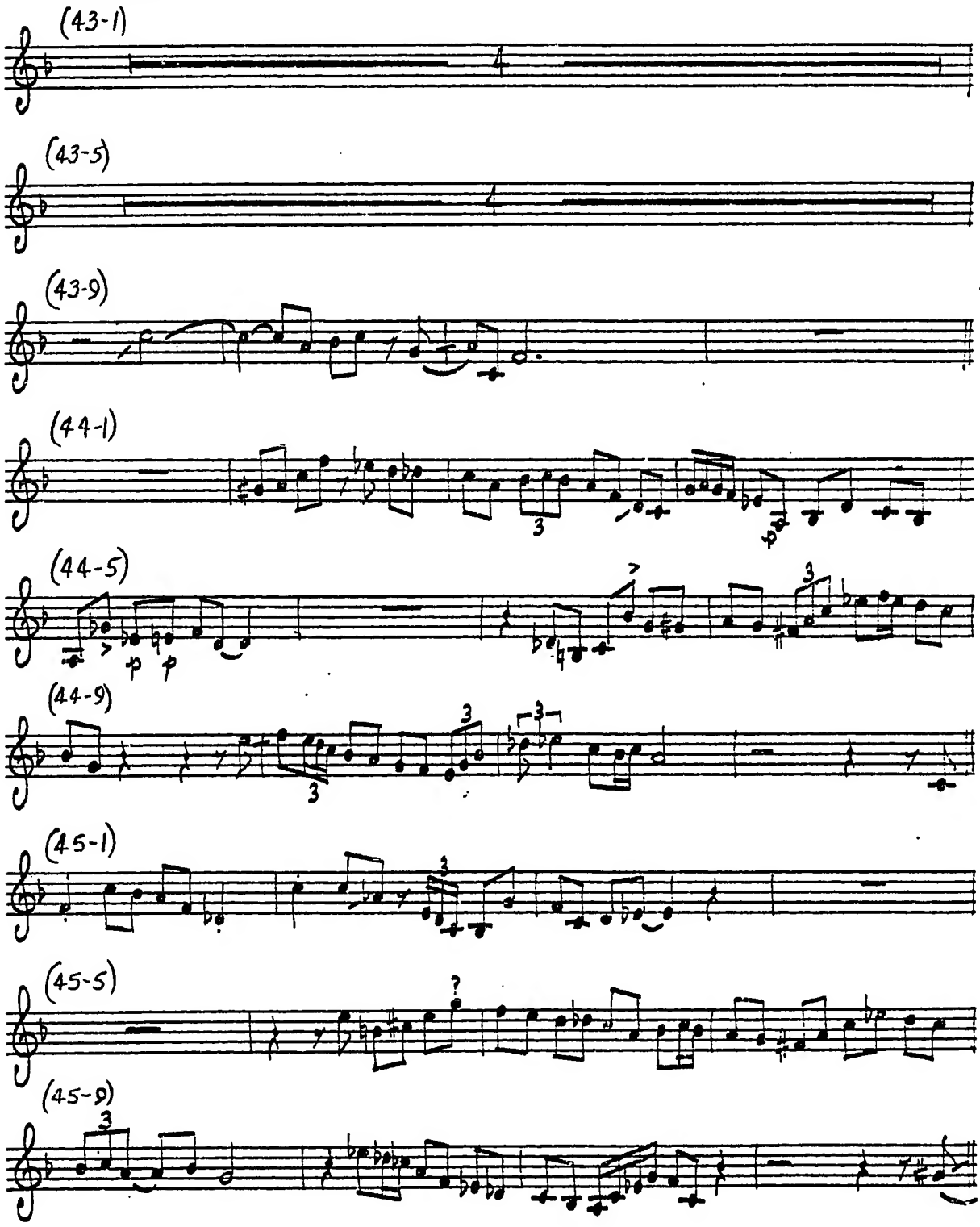


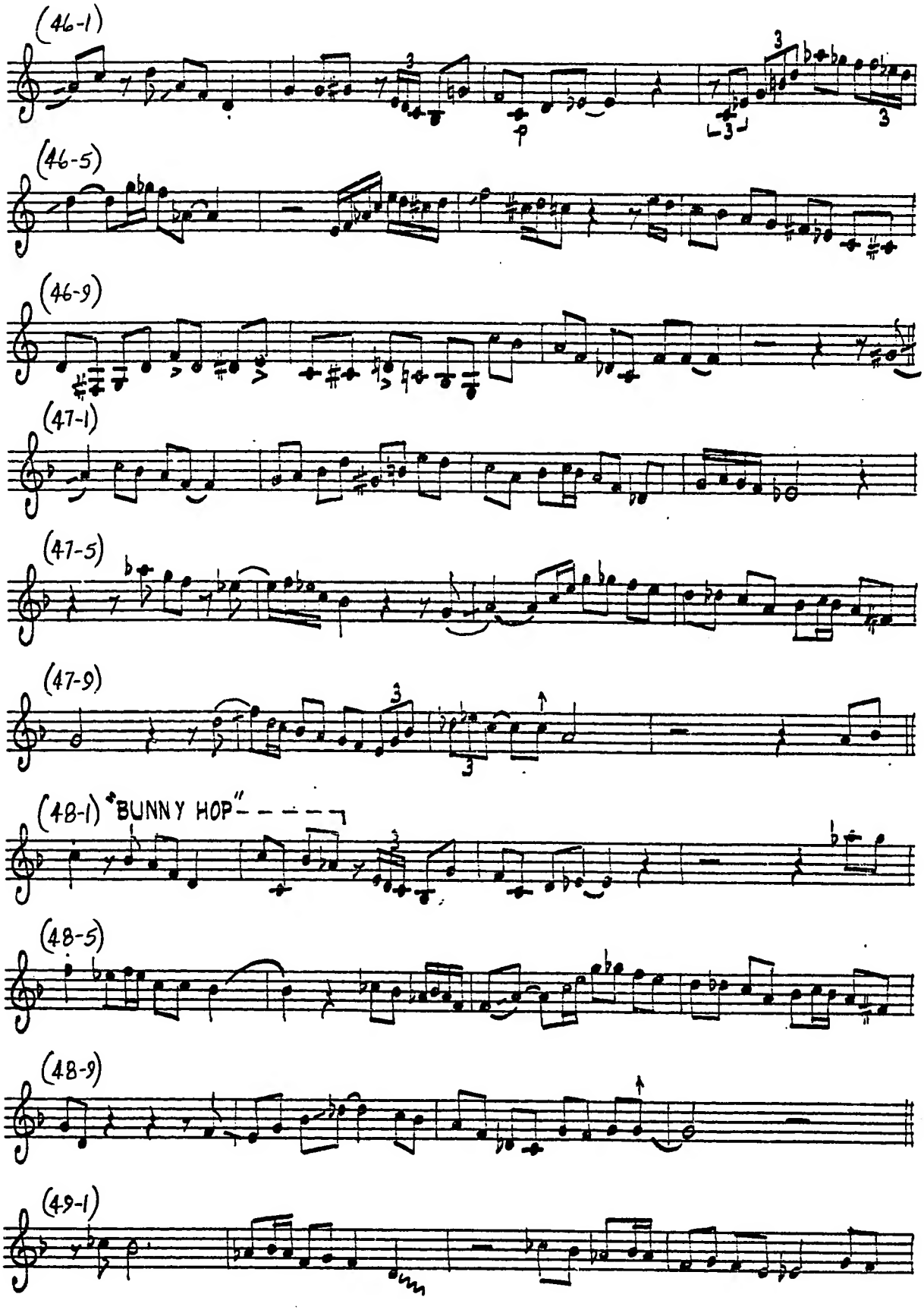

CL-1
CL-5
CL-9

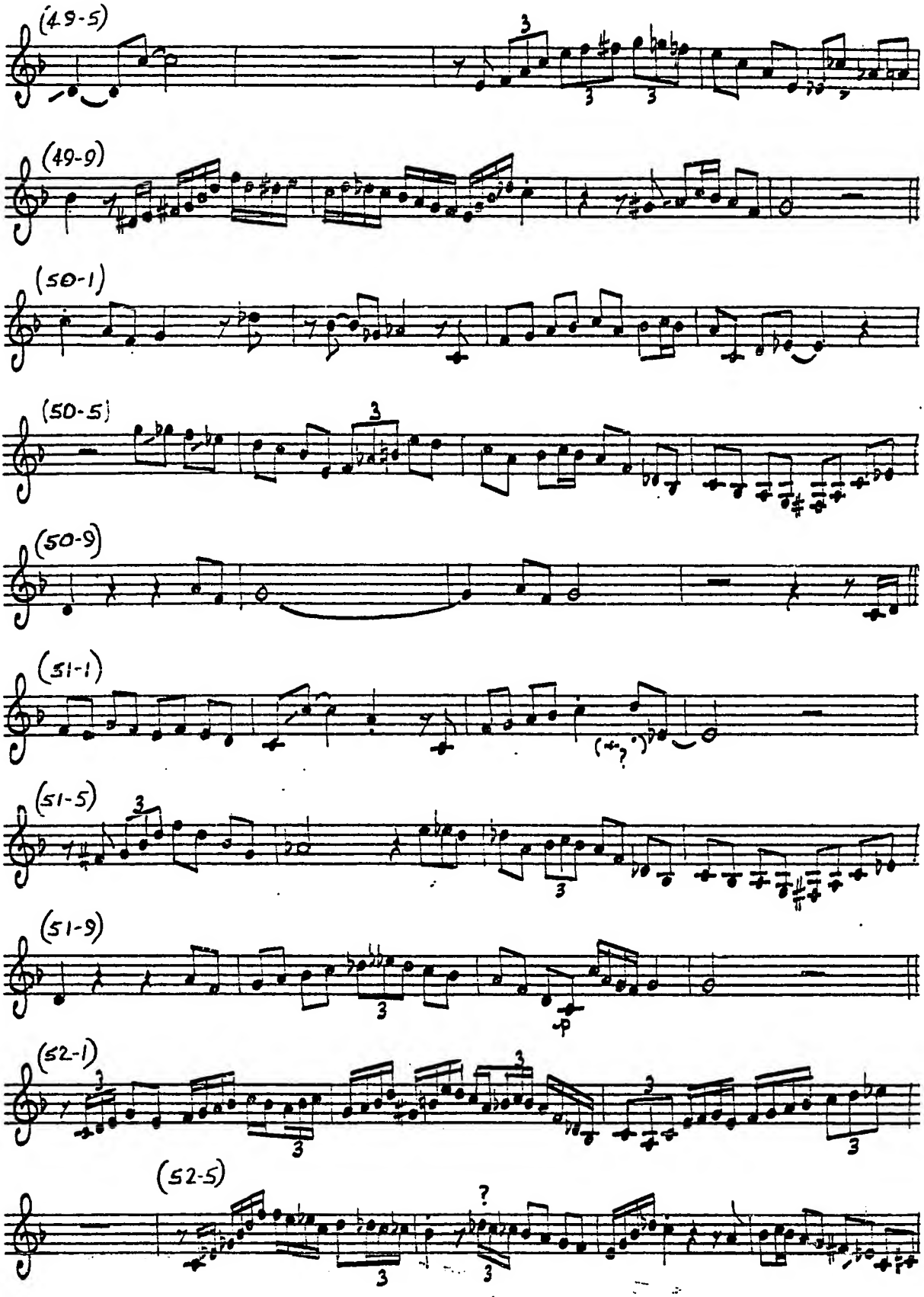
THE SQUIRREL 6/16/52;

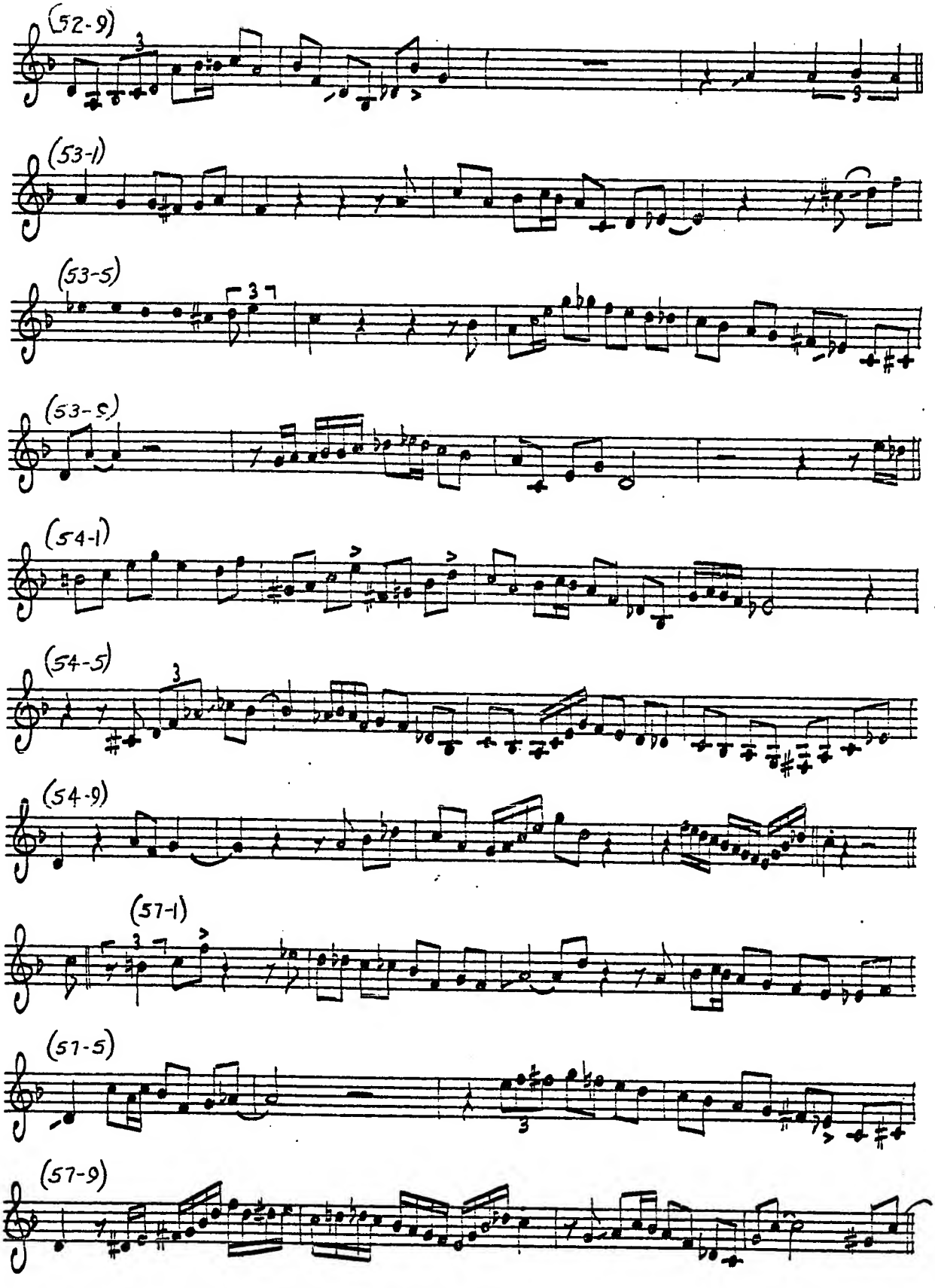
TAPE

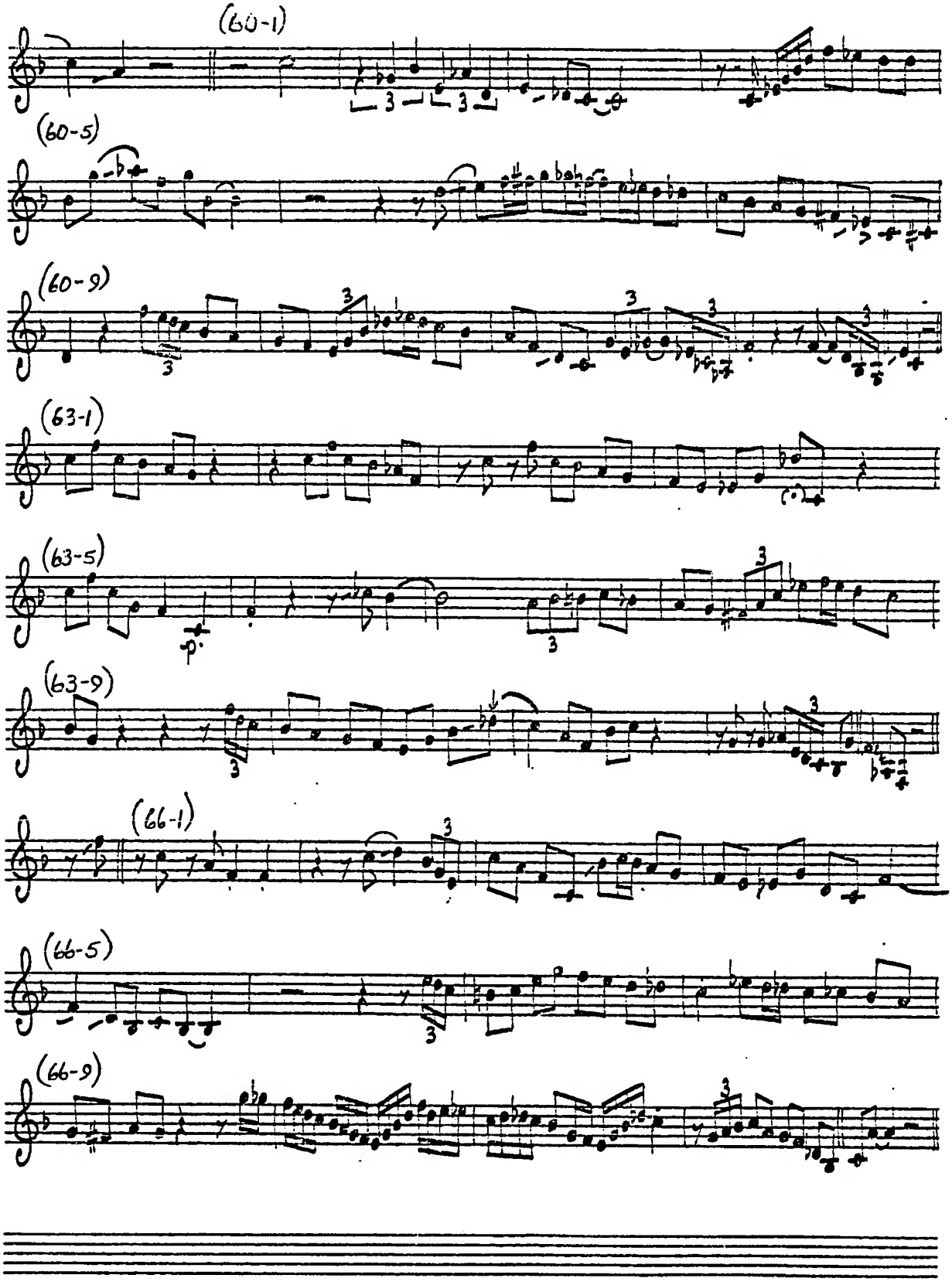
♩ = CA. 220




(46-1)
(46-5)
(46-9)
(47-1)
(47-5)
(47-9)
(48-1) "BUNNY HOP"
(48-5)
(48-9)
(49-1)


(49-5)
(49-9)
(50-1)
(50-5)
(50-9)
(51-1)
(51-5)
(51-9)
(52-1)
(52-5)


(52-9)
(53-1)
(53-5)
(53-9)
(54-1)
(54-5)
(54-9)
(57-1)
(57-5)
(57-9)

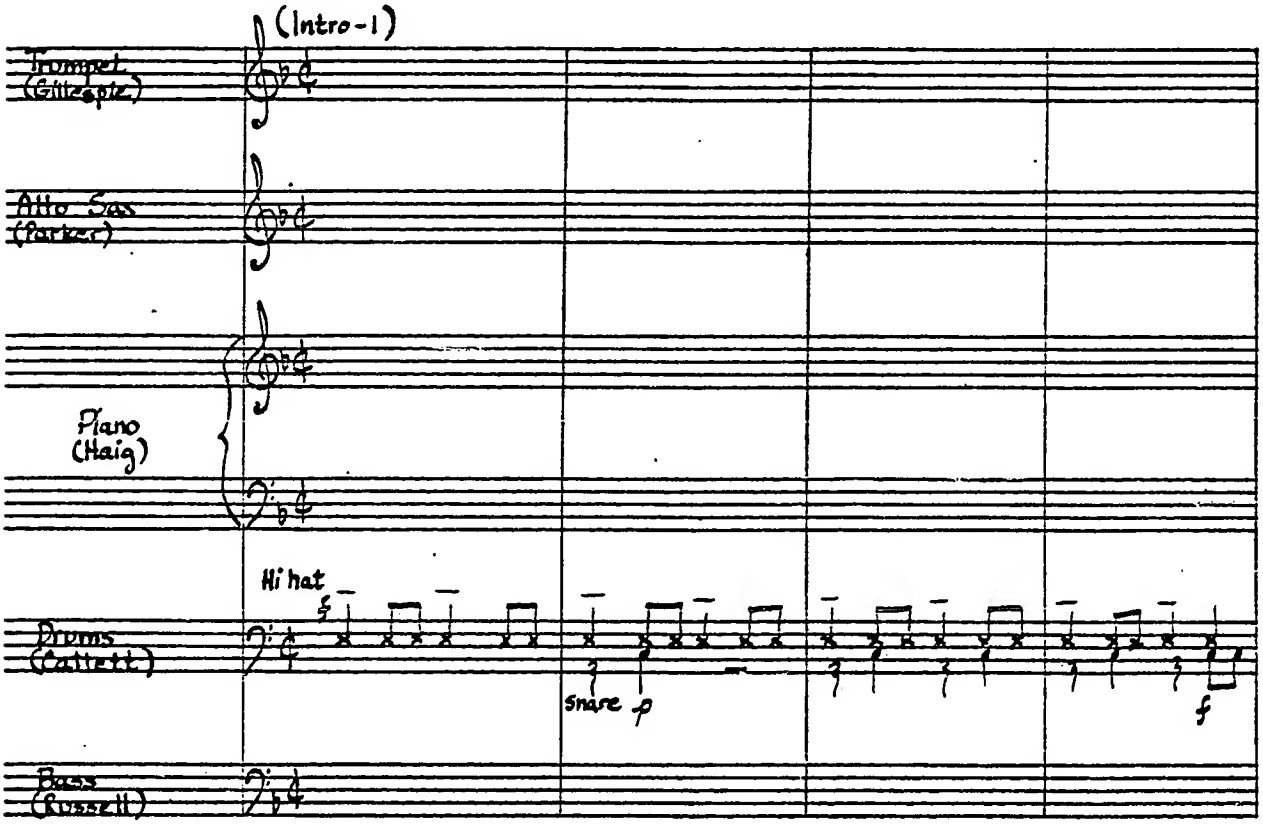

(60-1)
(60-5)
(60-9)
(63-1)
(63-5)
(63-9)
(66-1)
(66-5)
(66-9)

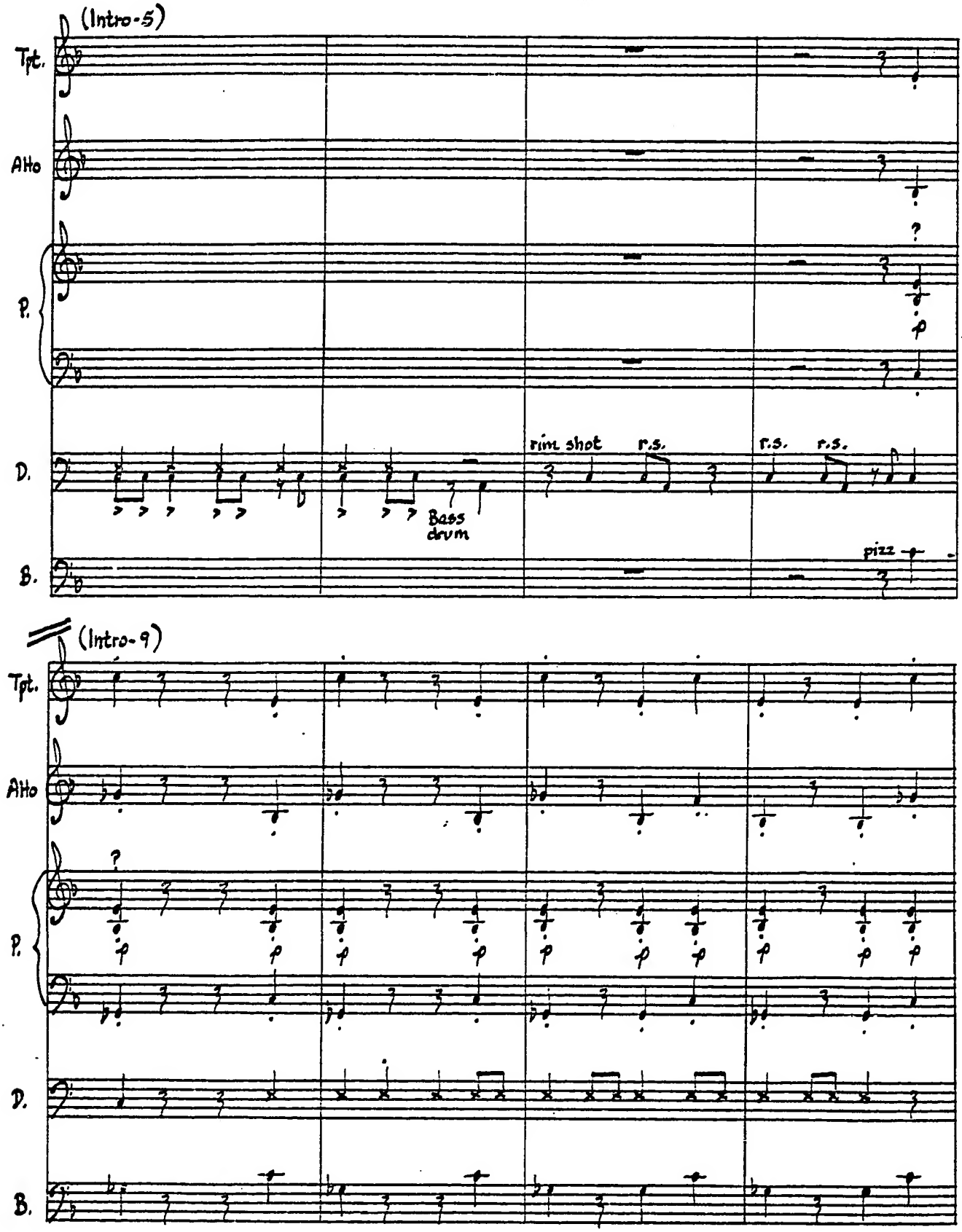
5/11/45

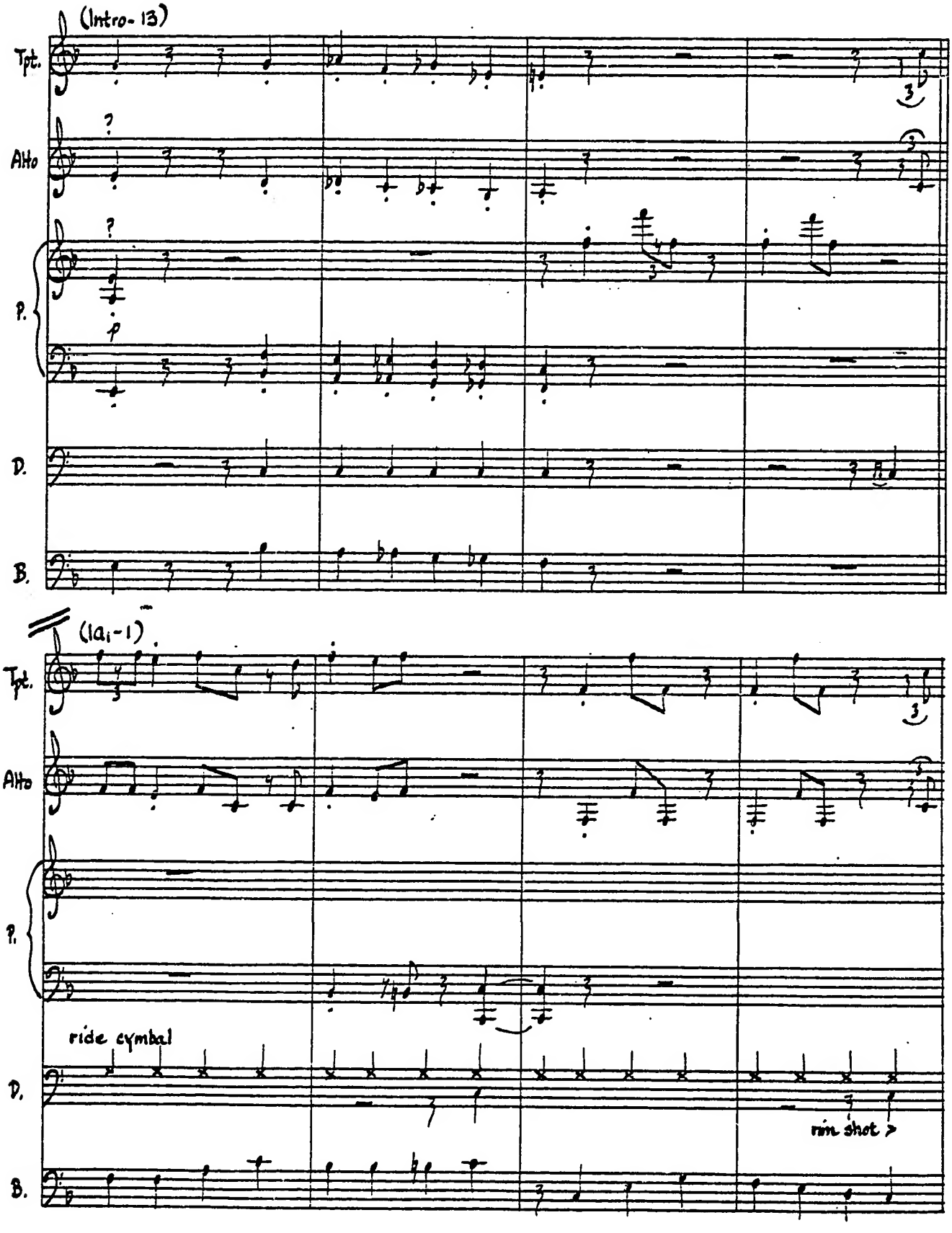
Guild 1003, Savoy MG 12020, others

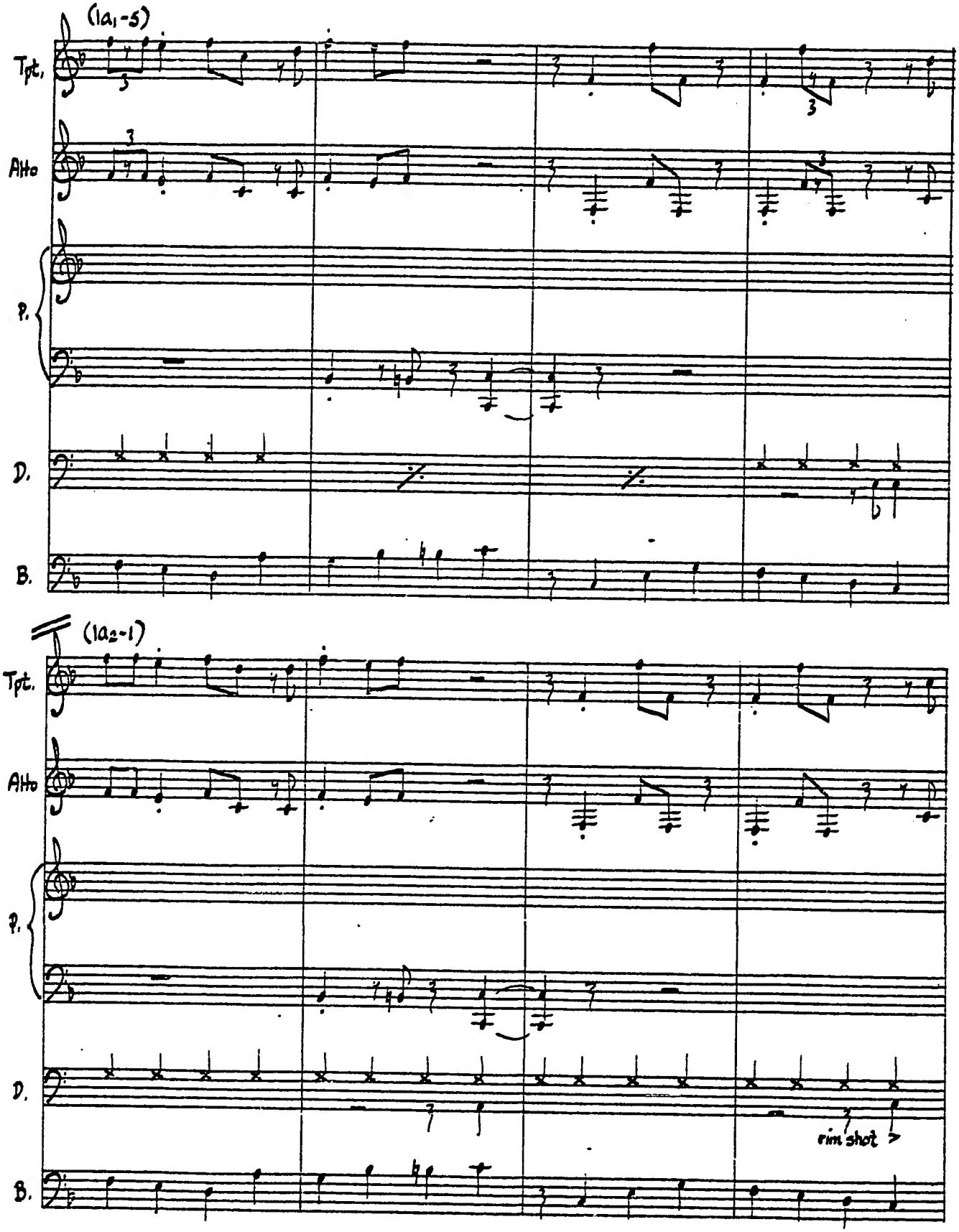
SALT PEANUTS

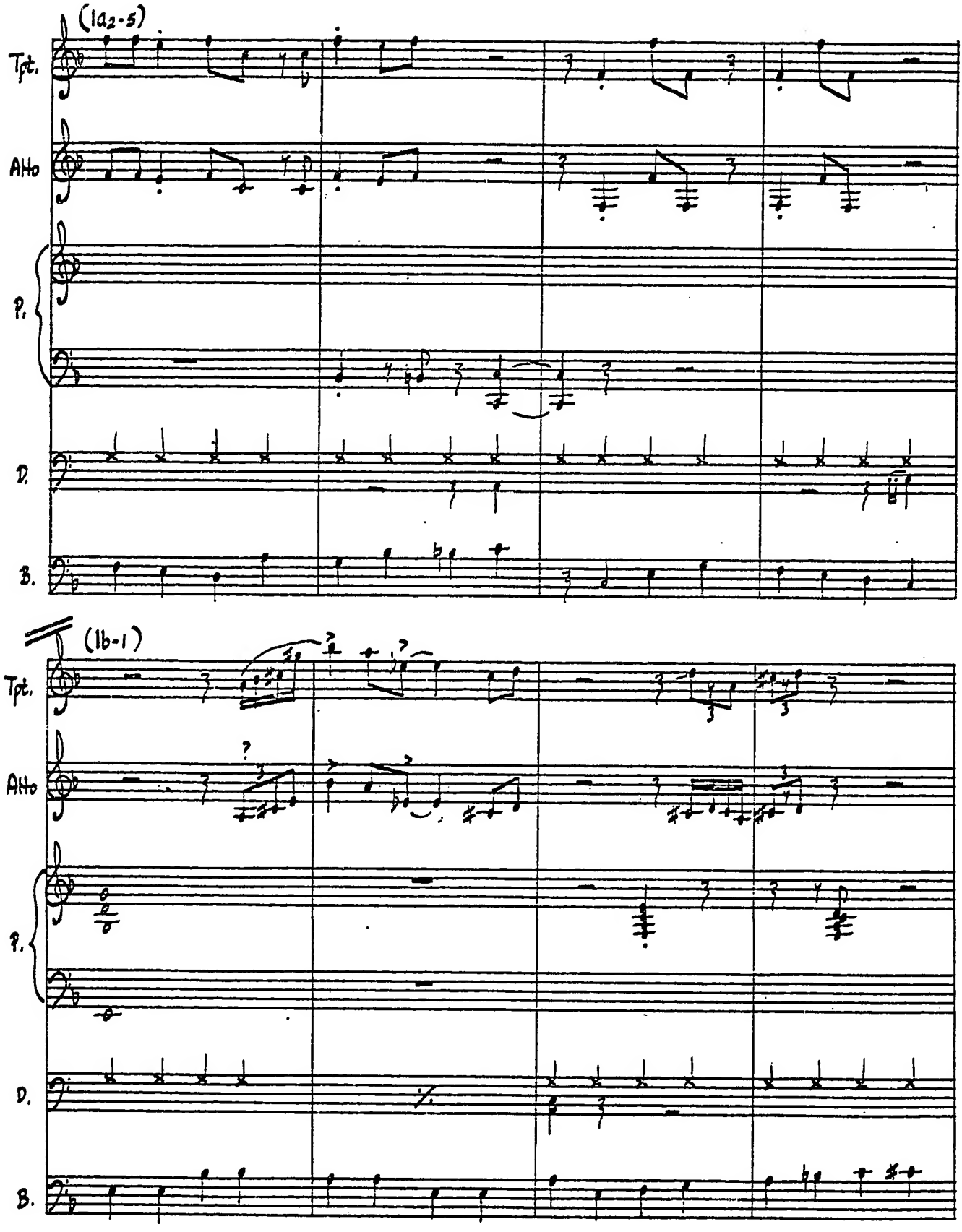
♩= ca. 295

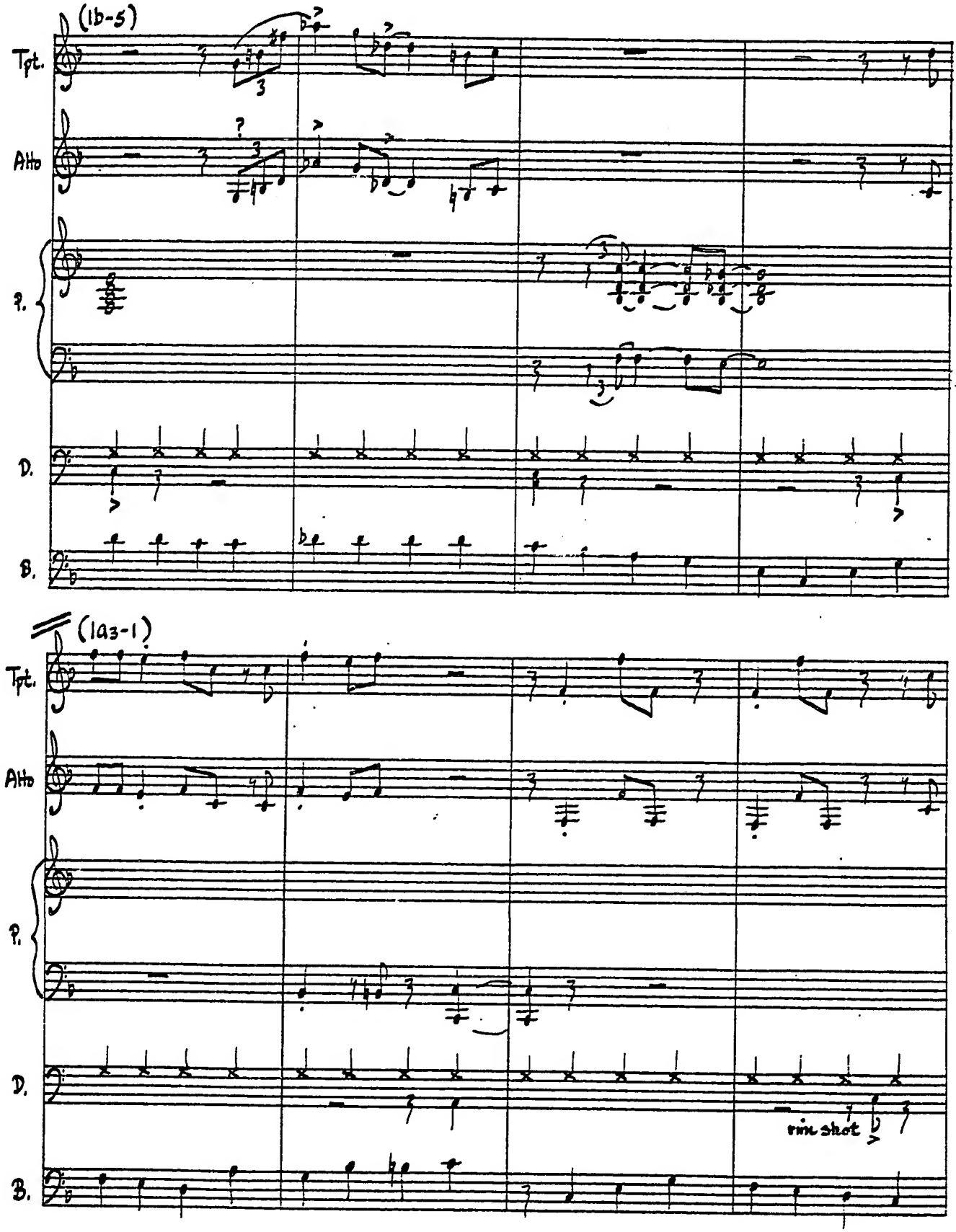


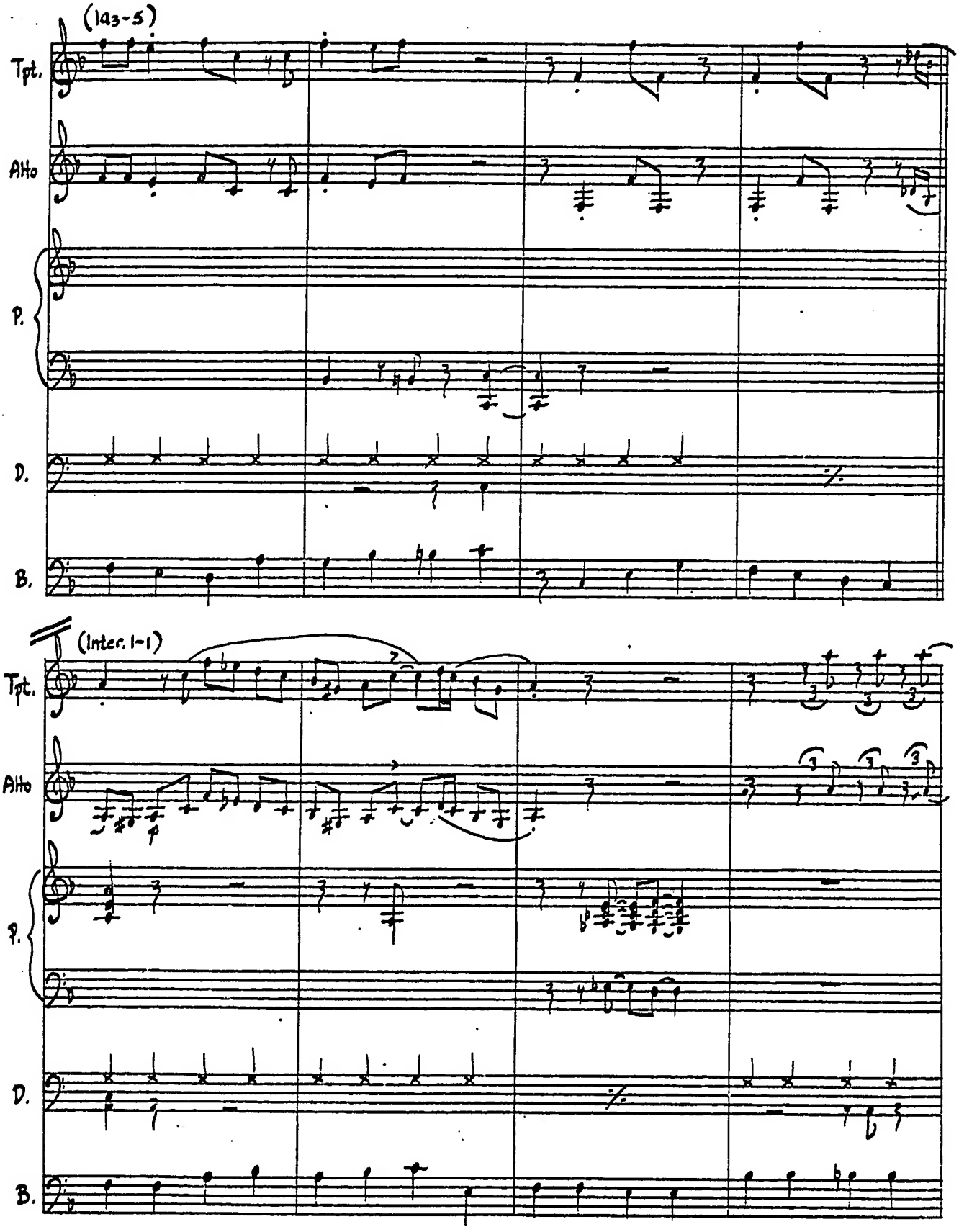

(Intro-5)
Tpt.
Alto
P.
D.
B.
rim shot
r.s.
r.s.
r.s.
Bass drum
pizz
(Intro-9)
Tpt.
Alto
P.
D.
B.

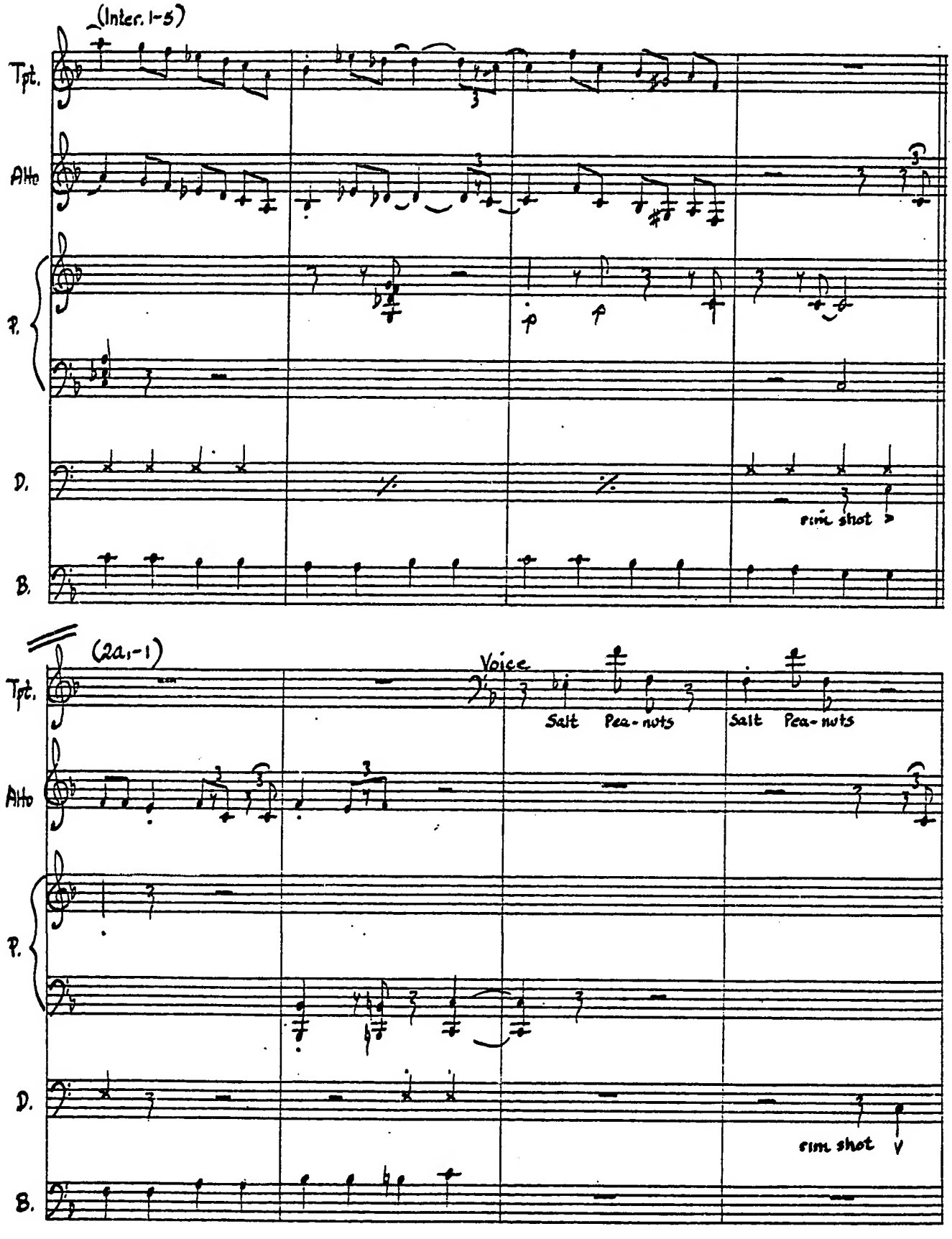

(Intro-13)
Tpt.
Alto
P.
D.
B.
(1a1-1)
Tpt.
Alto
P.
ride cymbal
D.
rim shot
B.

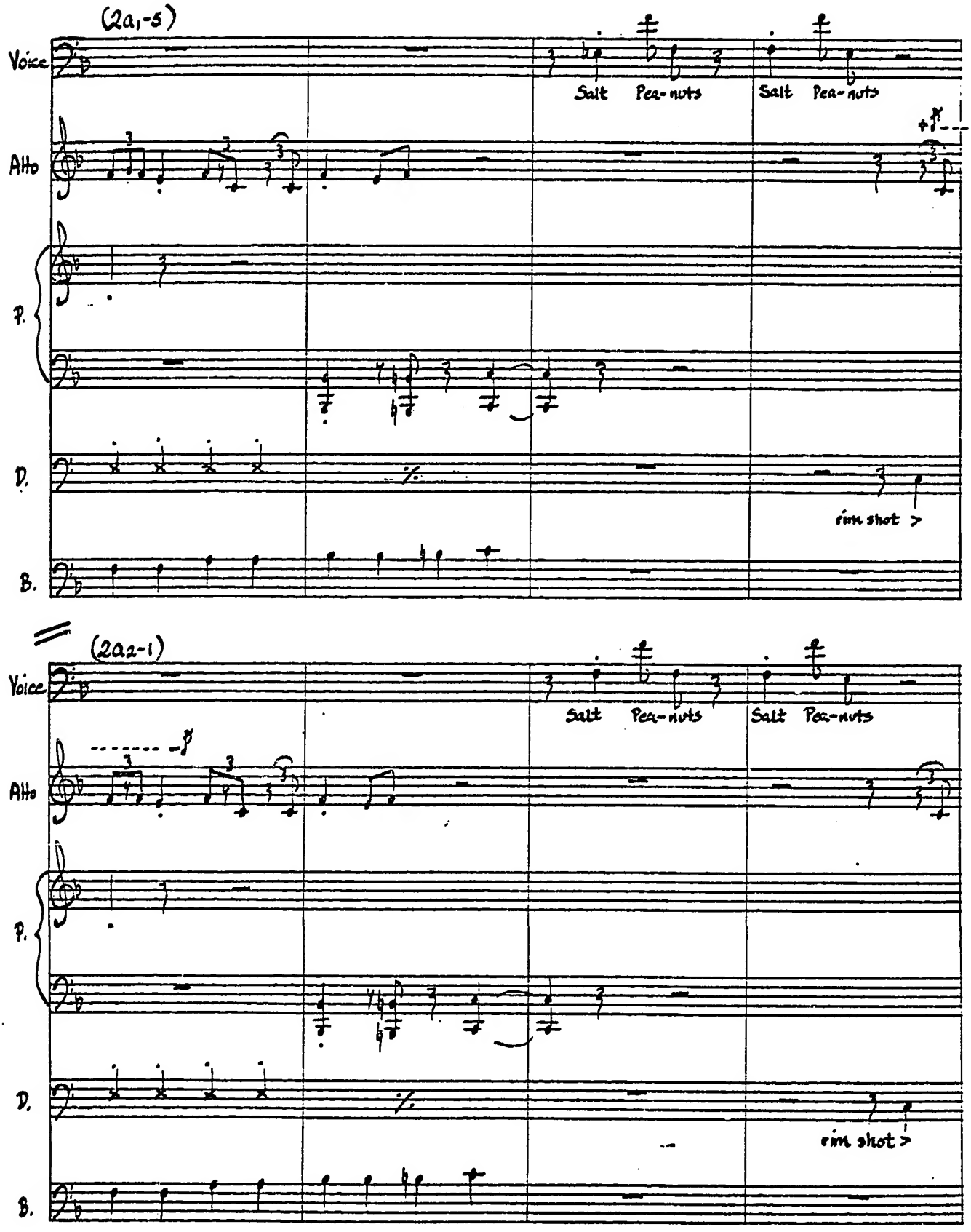

(1a1-5)
Tpt.
Alto
P.
D.
B.
(1a2-1)
Tpt.
Alto
P.
D.
rim shot
B.

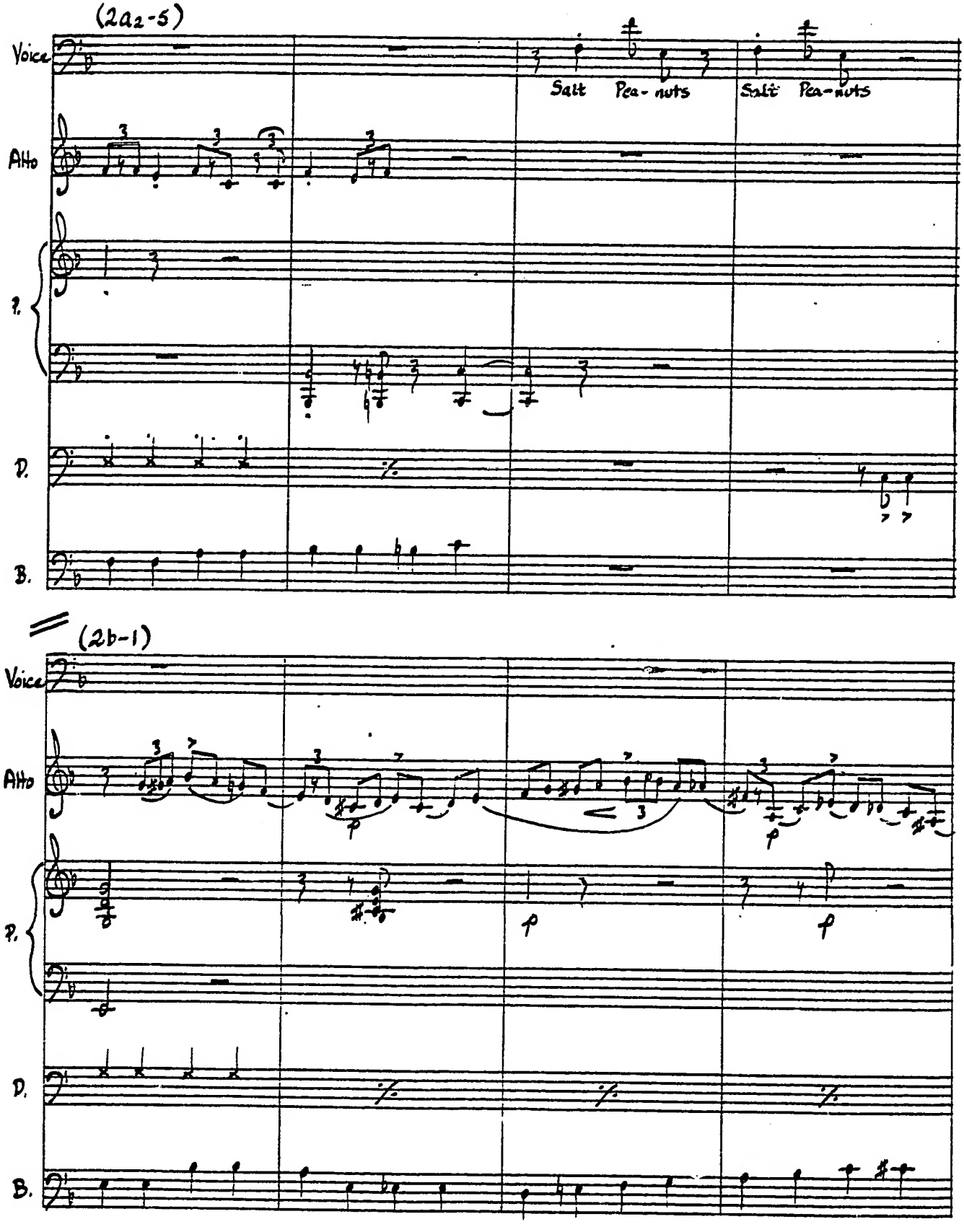

(1a2-5)
Tpt.
Alto
P.
D.
B.
(1b-1)
Tpt.
Alto
P.
D.
B.

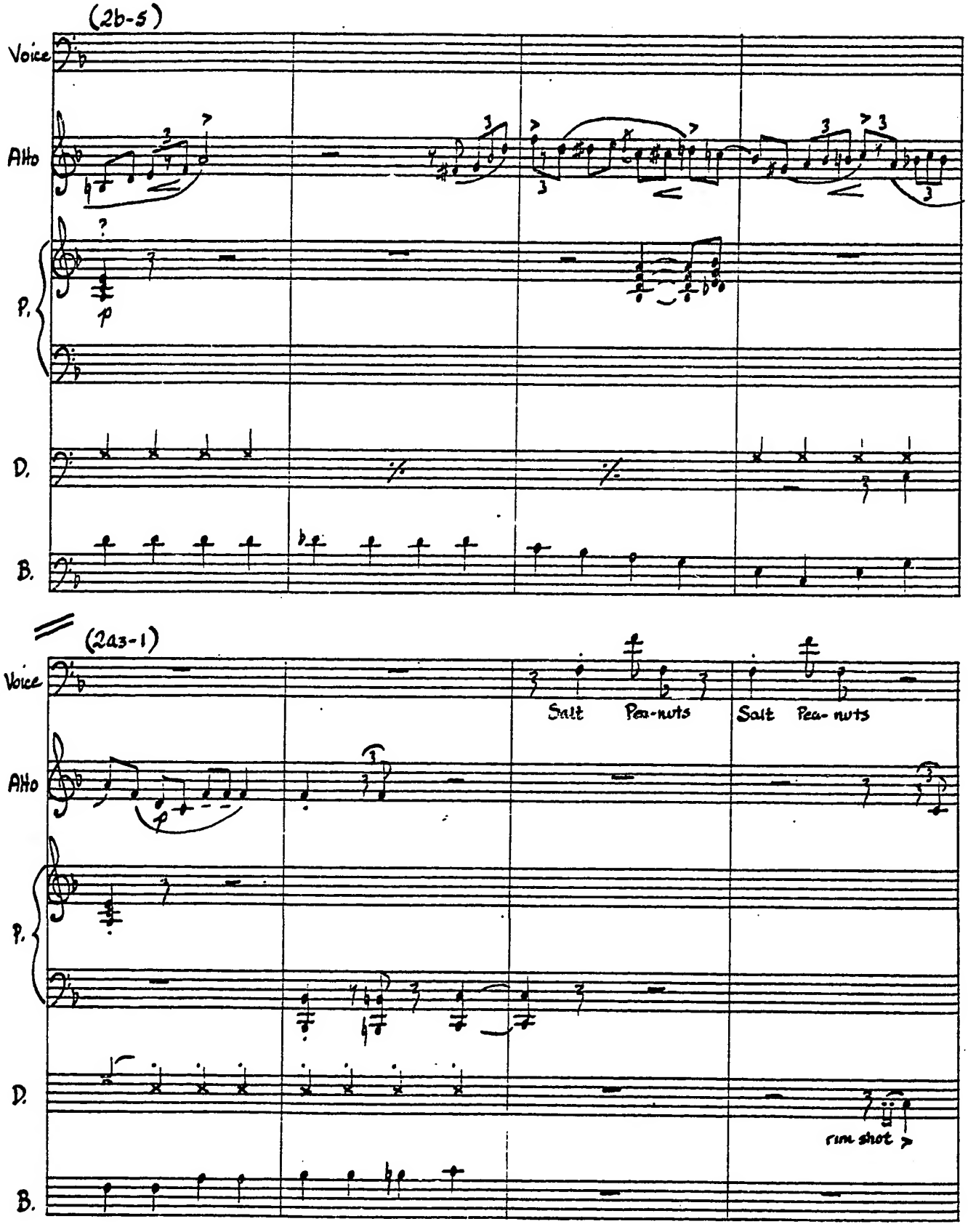

(1b-5)
Tpt.
Alto
P.
D.
B.
(1a3-1)
Tpt.
Alto
P.
D.
rim shot
B.

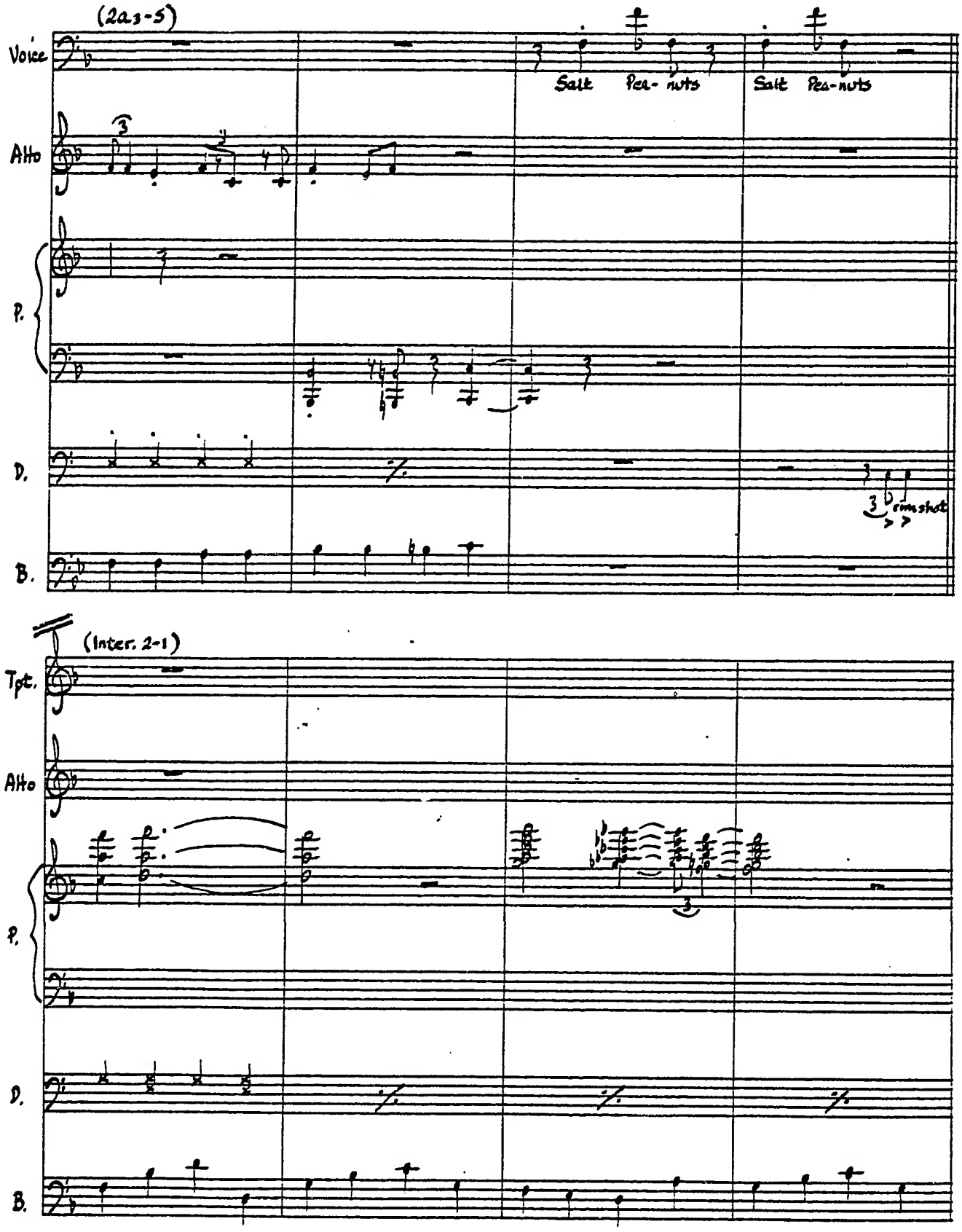

(143-5)
Tpt.
Alto
P.
D.
B.
(Inter. 1-1)
Tpt.
Alto
P.
D.
B.

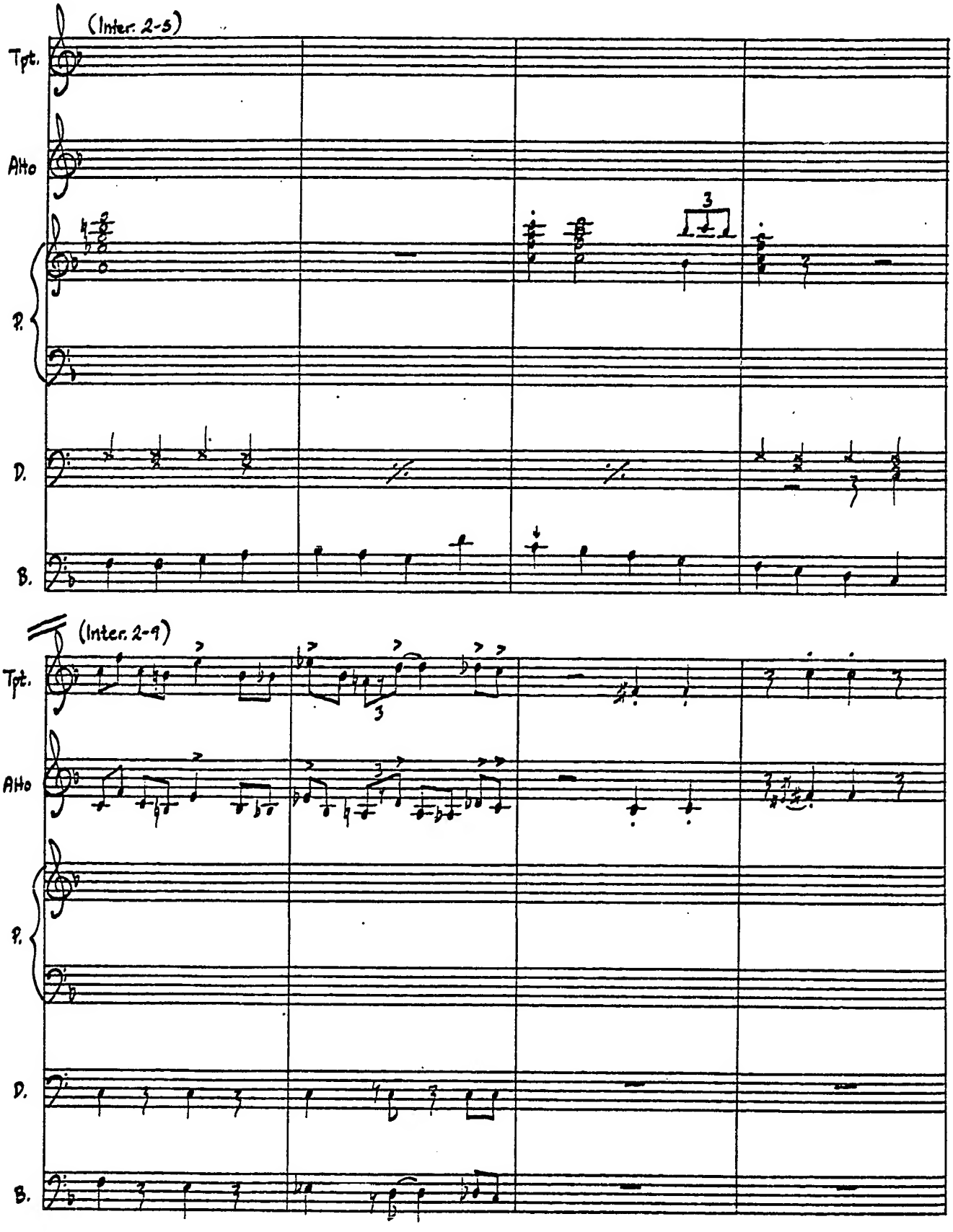

(Inter. 1-5)
Tpt.
Alto
P.
D.
B.
rim shot
(2a1-1)
Voice
Salt Pea-nuts
Salt Pea-nuts
rim shot

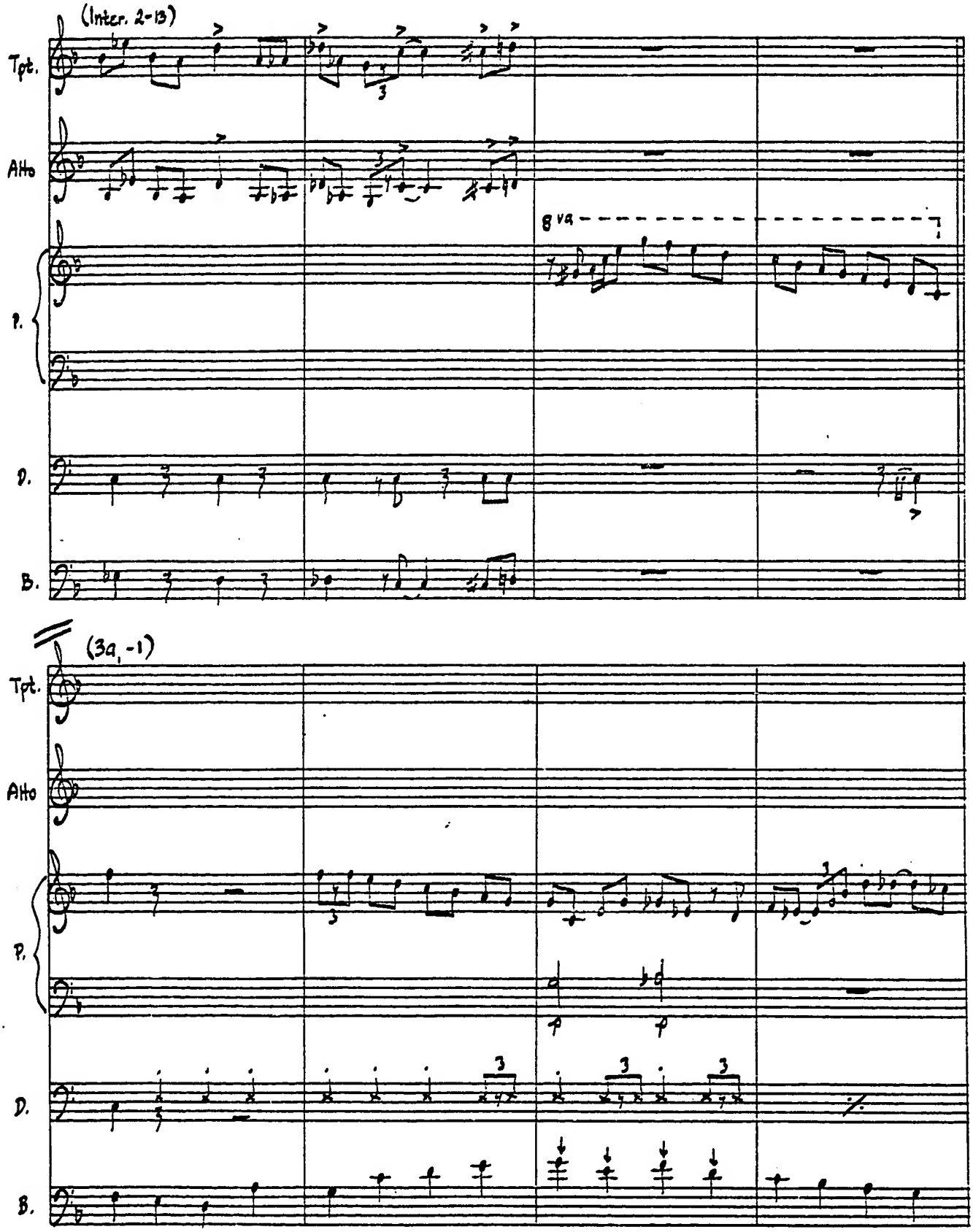

(2a1-5)
Voice
Salt Pea-nuts
Salt Pea-nuts
Alto
P.
D.
rim shot >
B.
(2a2-1)
Voice
Salt Pea-nuts
Salt Pea-nuts
Alto
P.
D.
rim shot >
B.

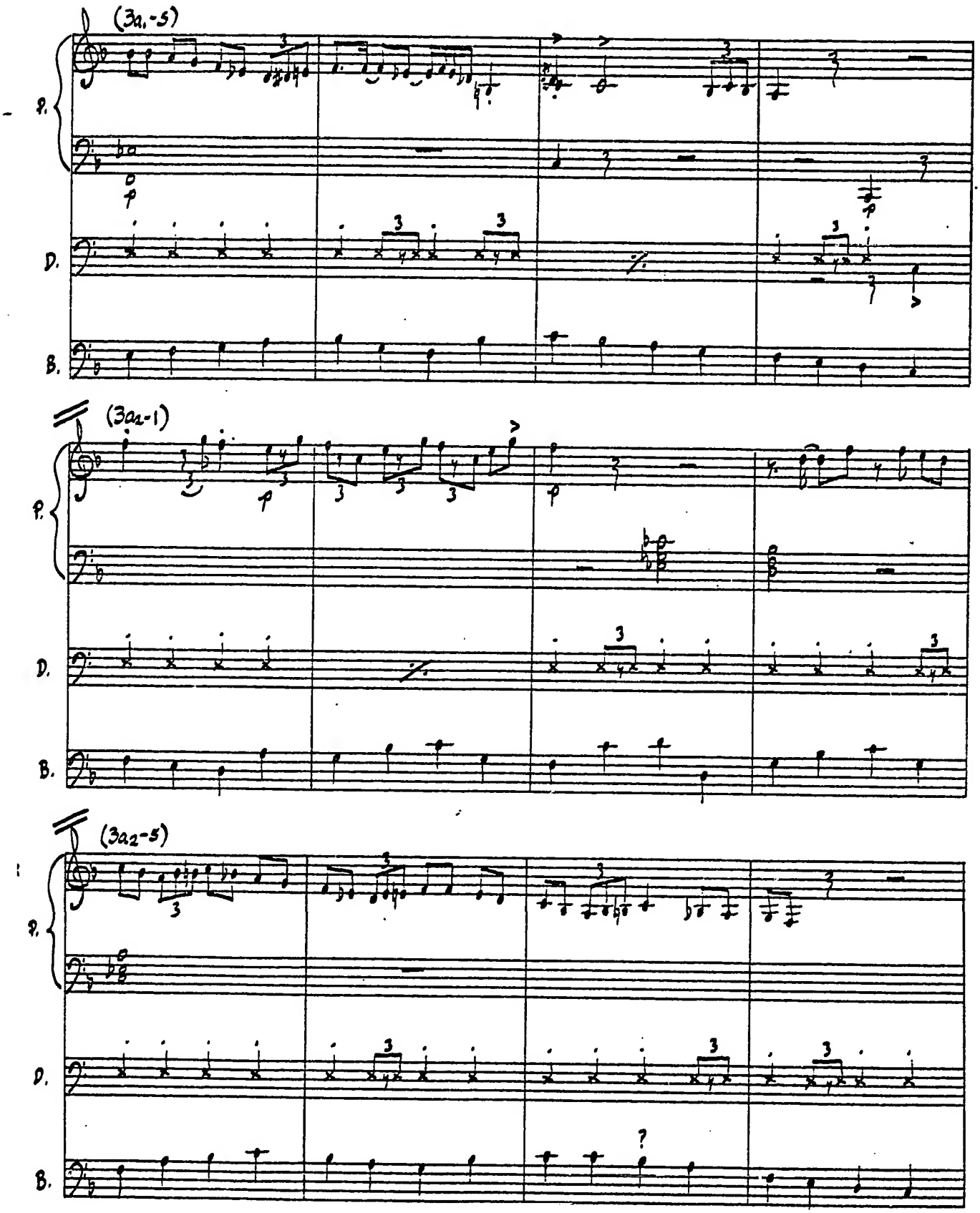

(2a2-5)
Voice
Salt Pea-nuts
Salt Pea-nuts
Alto
P.
D.
B.
(2b-1)
Voice
Alto
P.
D.
B.

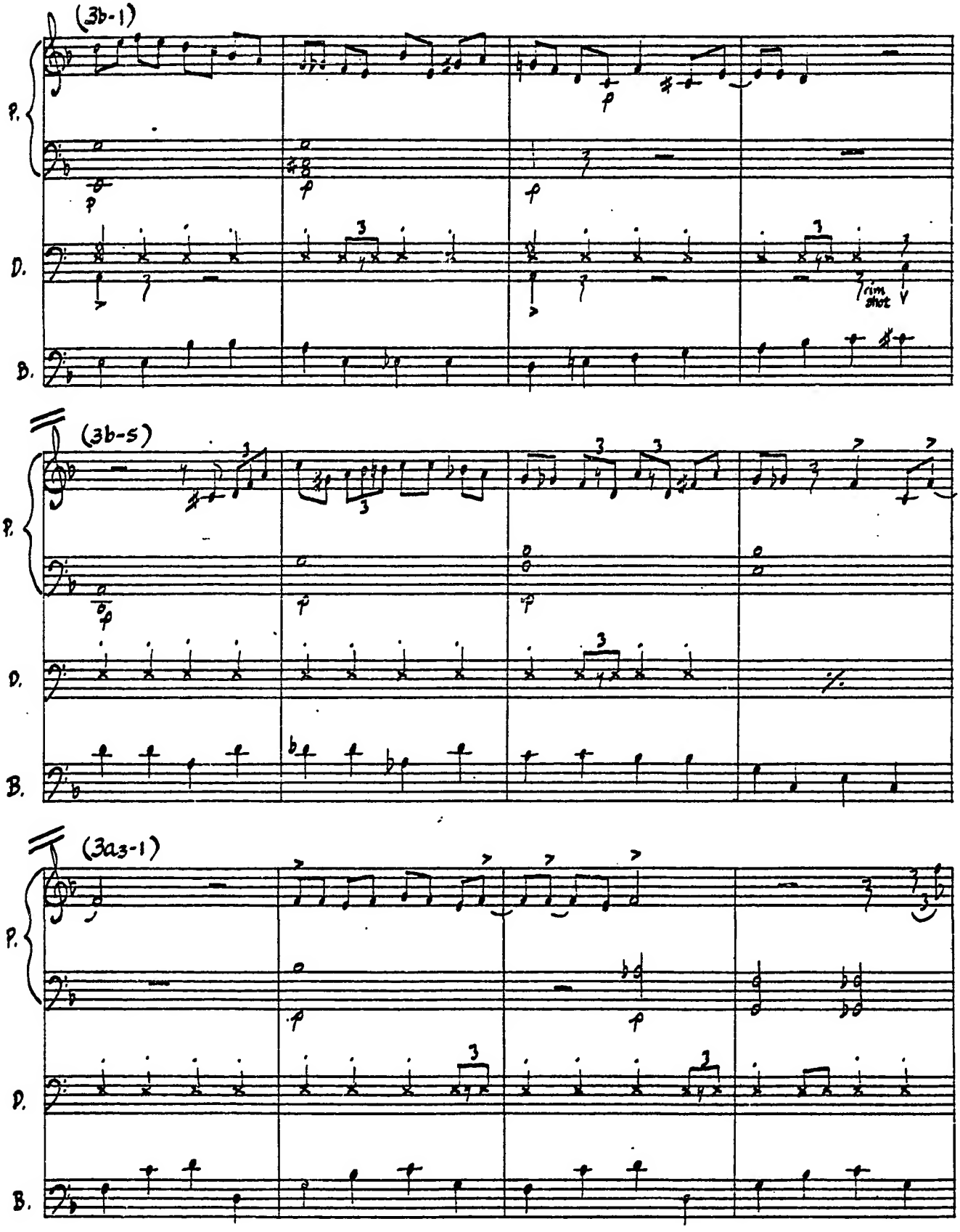

(2b-5)
Voice
Alto
P.
D.
B.
(2a3-1)
Voice
Salt
Pea-nuts
Salt
Pea-nuts
Alto
P.
D.
rim shot
B.

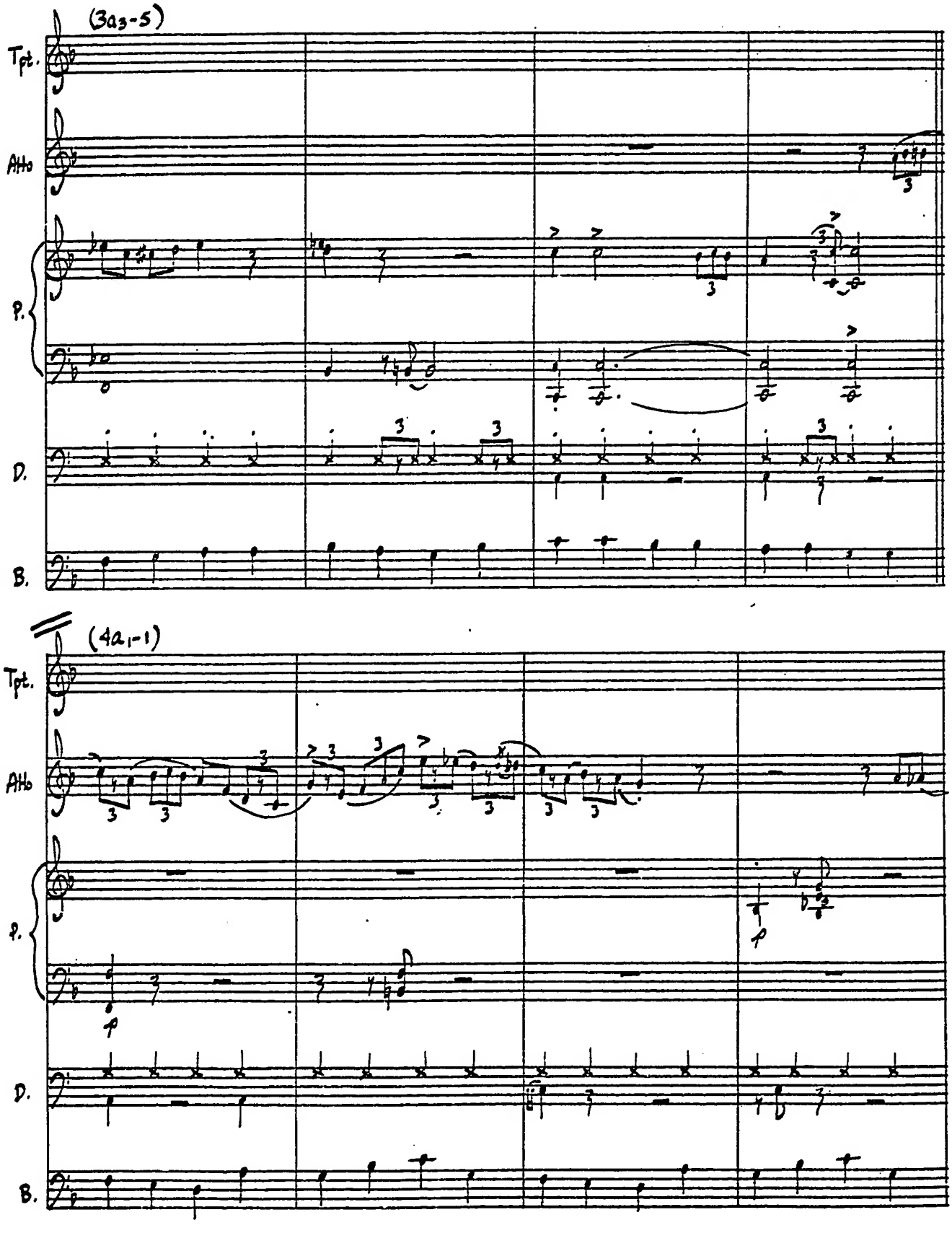

(2a3-5)
Voice
Salt Pea- nuts
Salt Pea-nuts
Alto
P.
D.
rimshot
B.
(Inter. 2-1)
Tpt.
Alto
P.
D.
B.

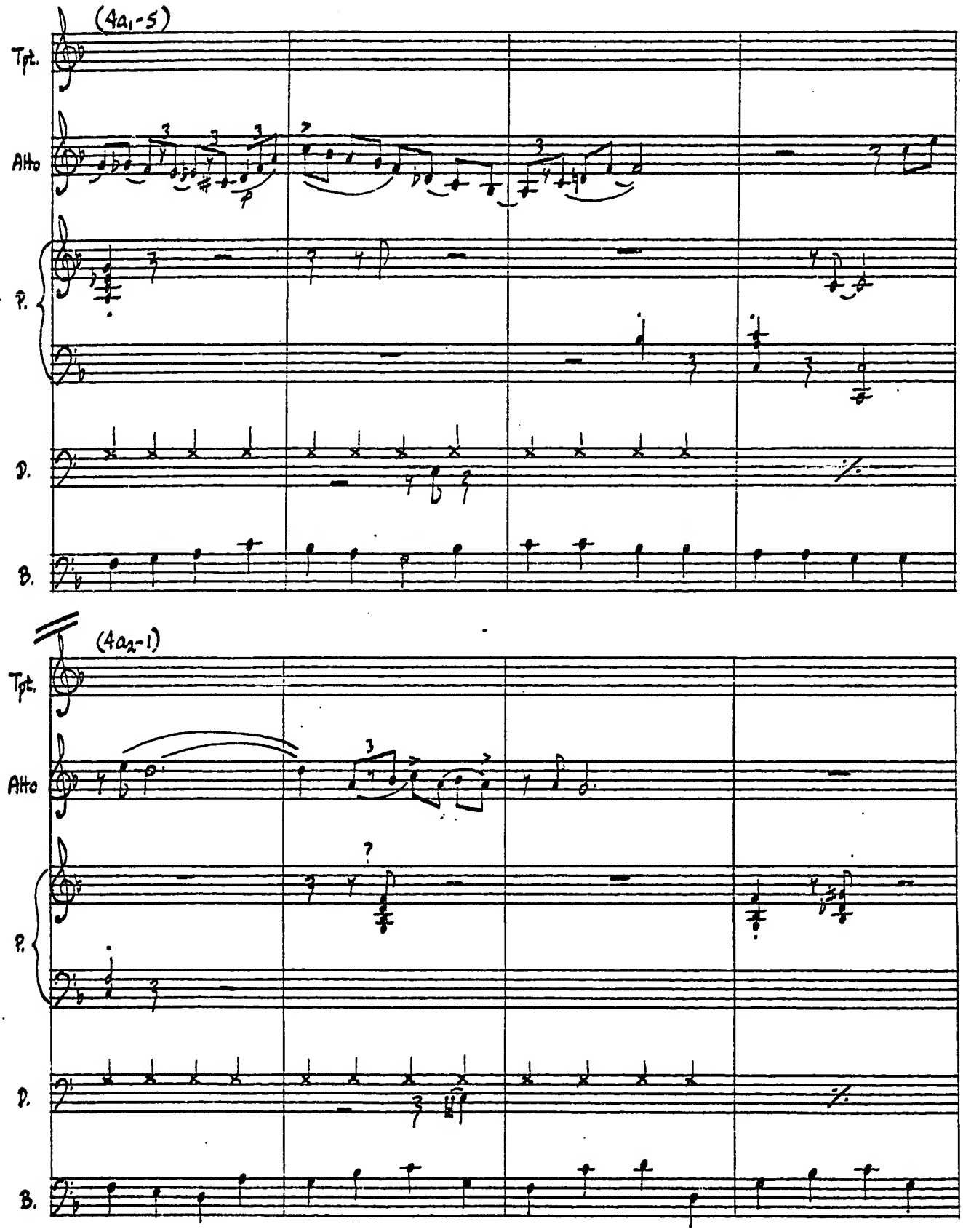

(Inter. 2-5)
Tpt.
Alto
P.
D.
B.
3
(Inter. 2-9)
Tpt.
Alto
P.
D.
B.
3

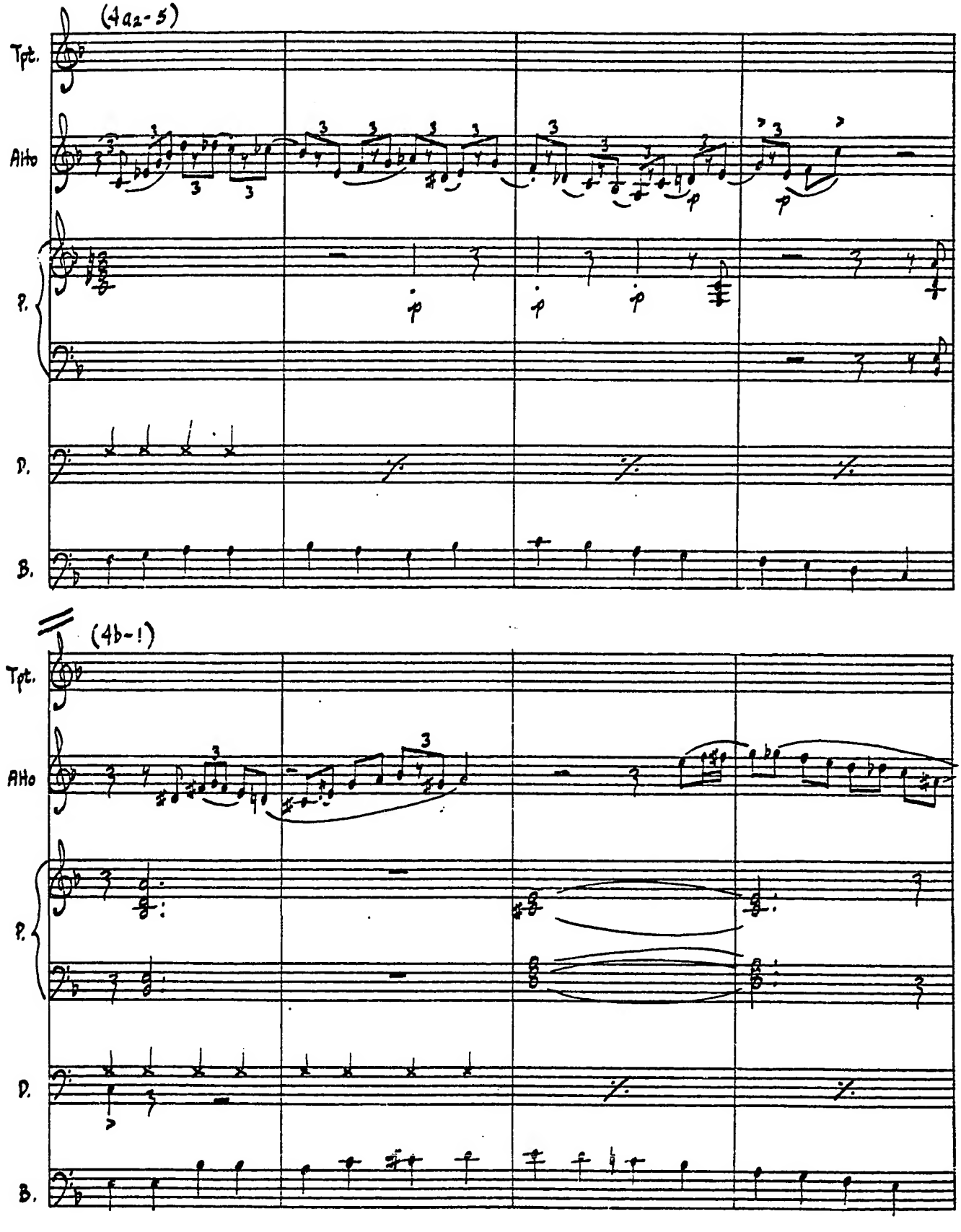

(Inter. 2-13)
Tpt.
Alto
8va
P.
D.
B.
(3a, -1)
Tpt.
Alto
P.
D.
B.

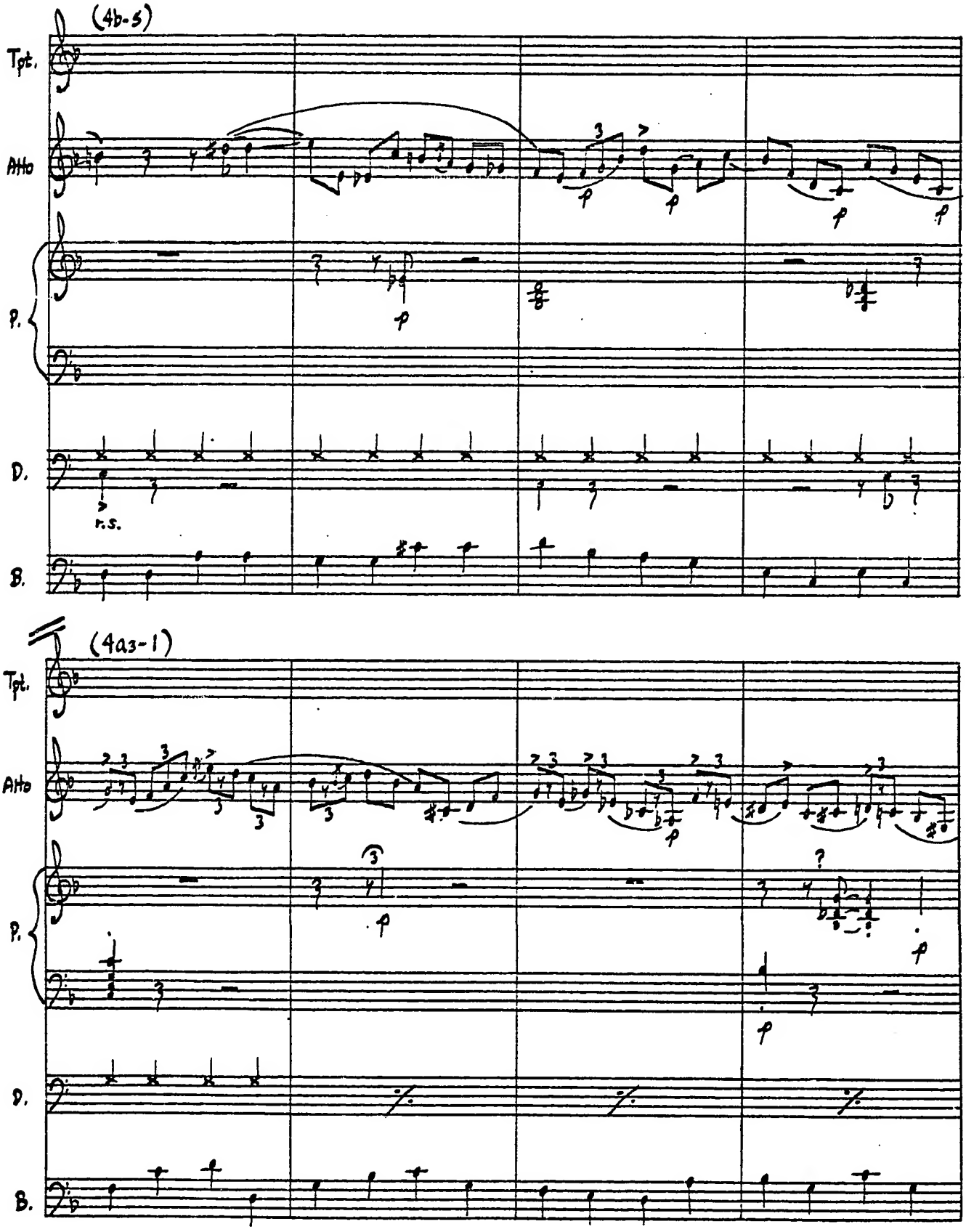

(3a1-5)
P.
D.
B.
(3a2-1)
P.
D.
B.
(3a2-5)
P.
D.
B.

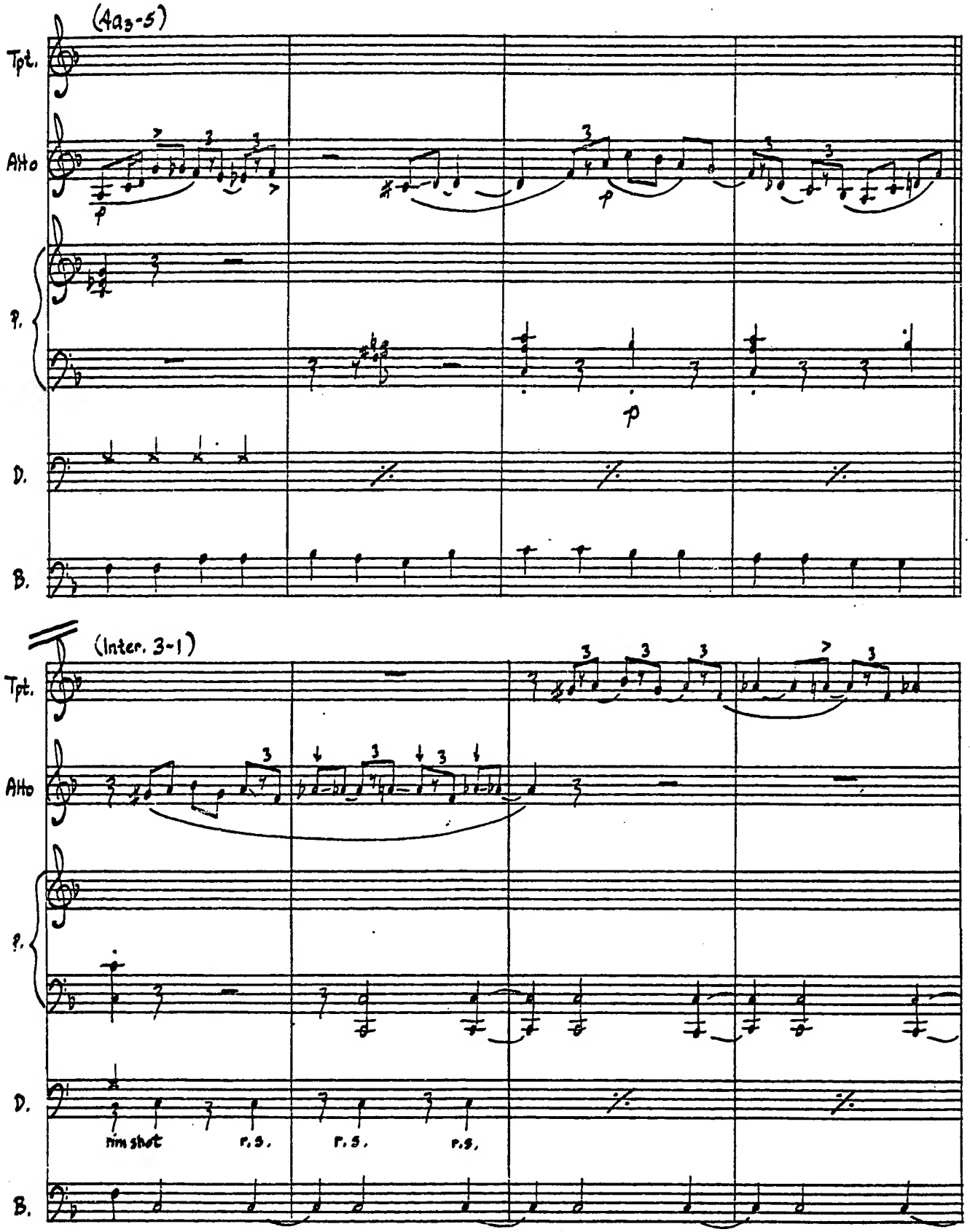

(3b-1)
P.
D.
B.
rim shot
(3b-5)
P.
D.
B.
(3a3-1)
P.
D.
B.

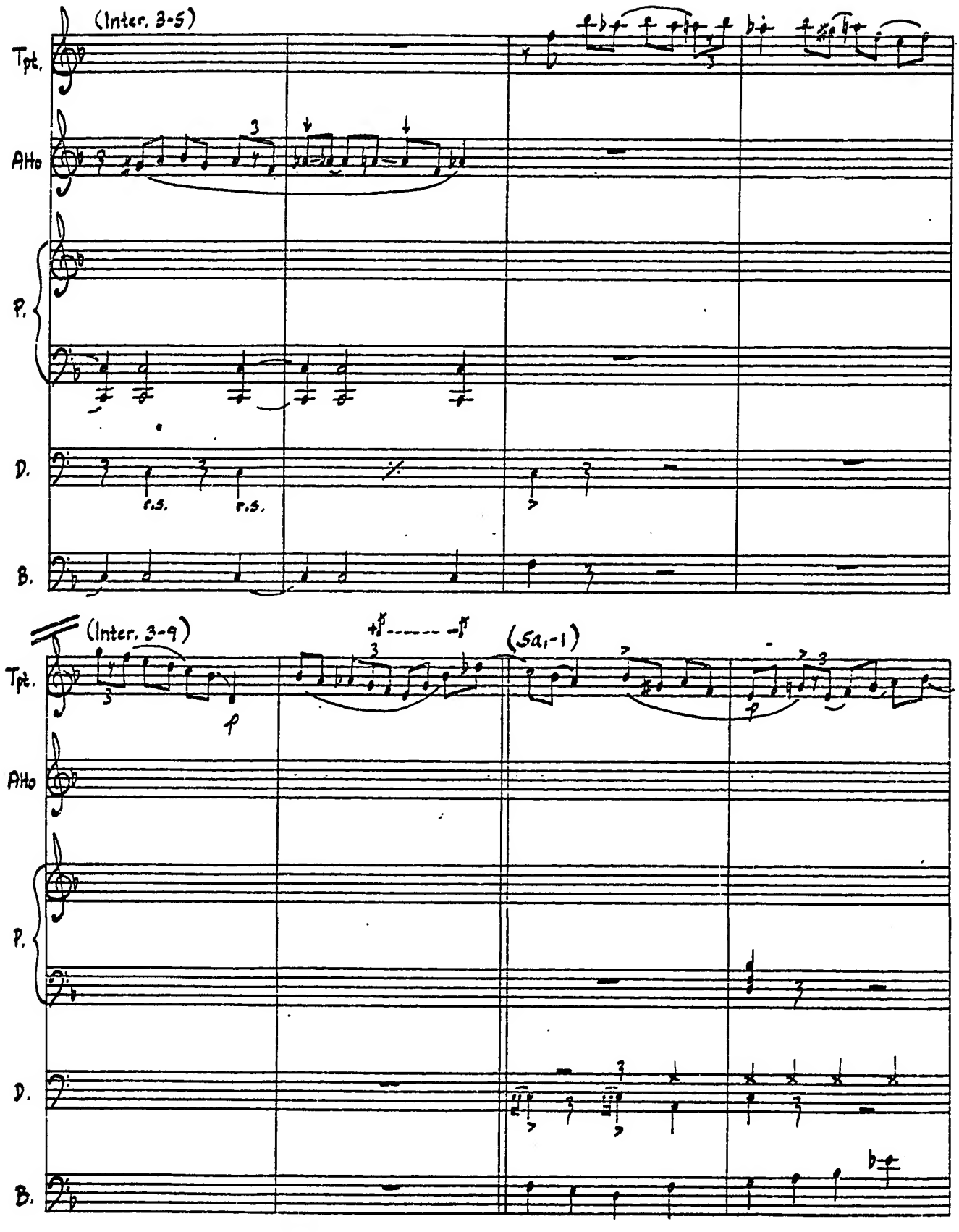

(3a3-5)
Tpt.
Alto
P.
D.
B.
(4a1-1)
Tpt.
Alto
P.
D.
B.

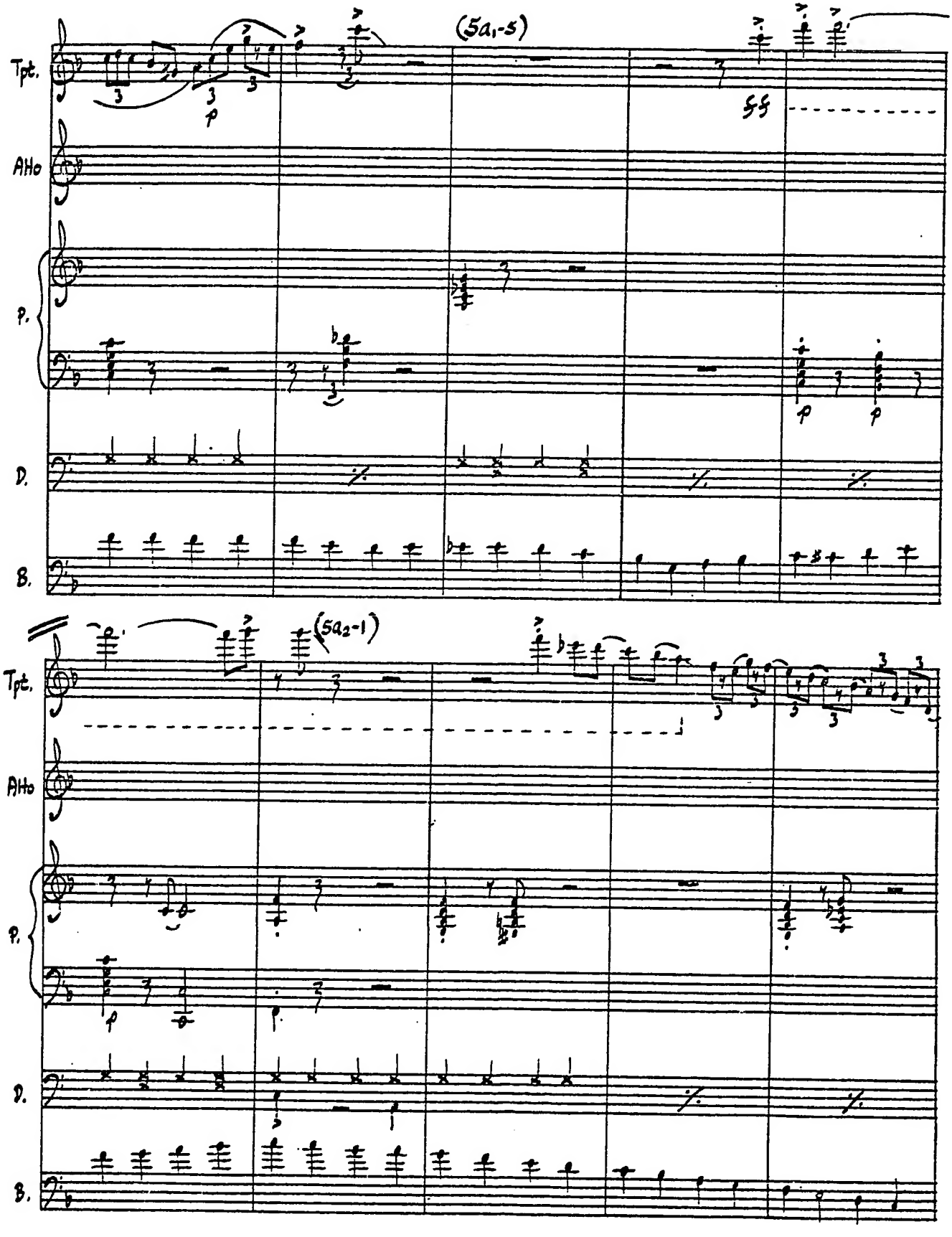

(4a1-5)
Tpt.
Alto
P.
D.
B.
(4a2-1)
Tpt.
Alto
P.
D.
B.

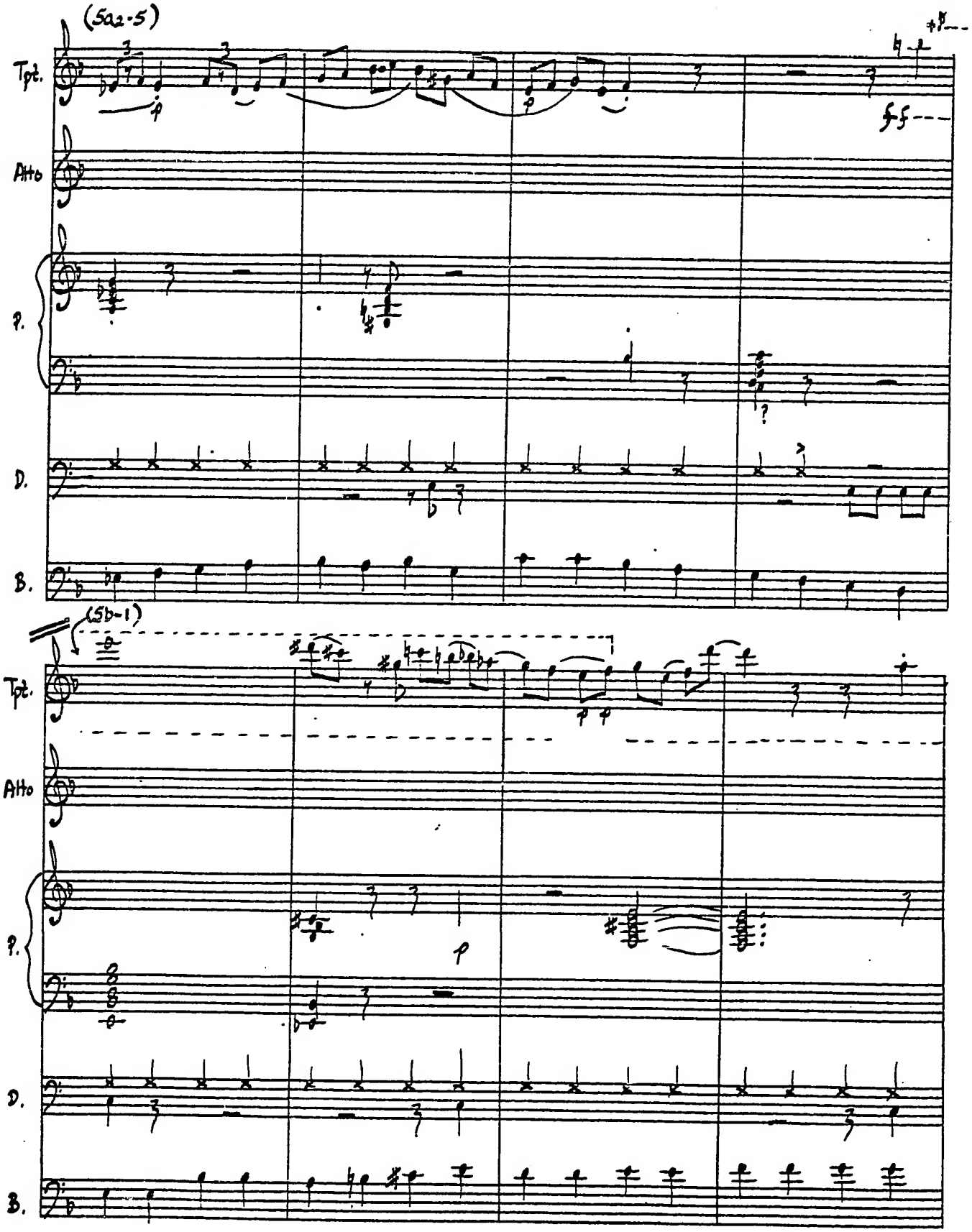

(4a2-5)
Tpt.
Alto
P.
D.
B.
(4b-1)
Tpt.
Alto
P.
D.
B.

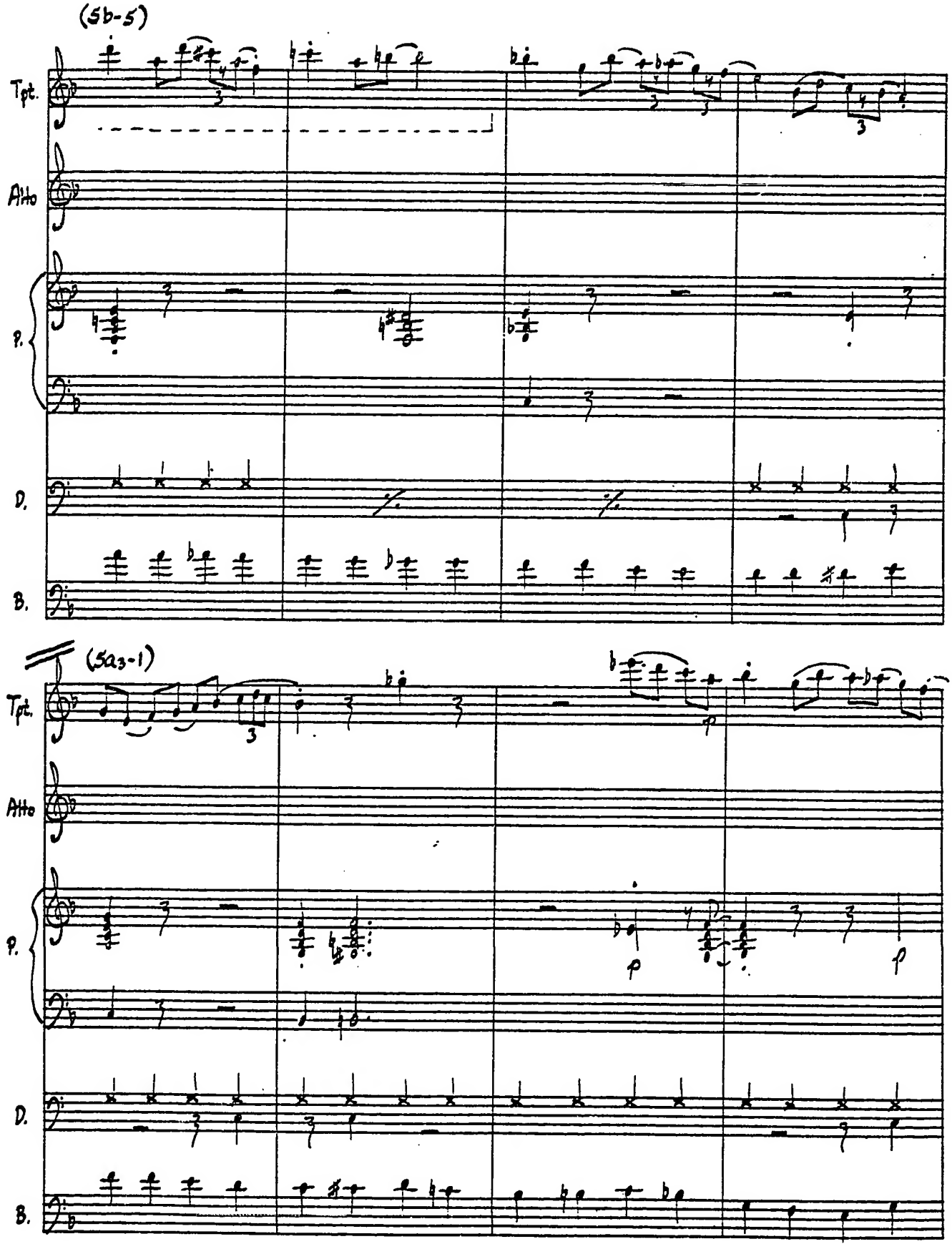

(4b-5)
Tpt.
Alto
P.
D.
r.s.
B.
(4a3-1)
Tpt.
Alto
P.
D.
B.

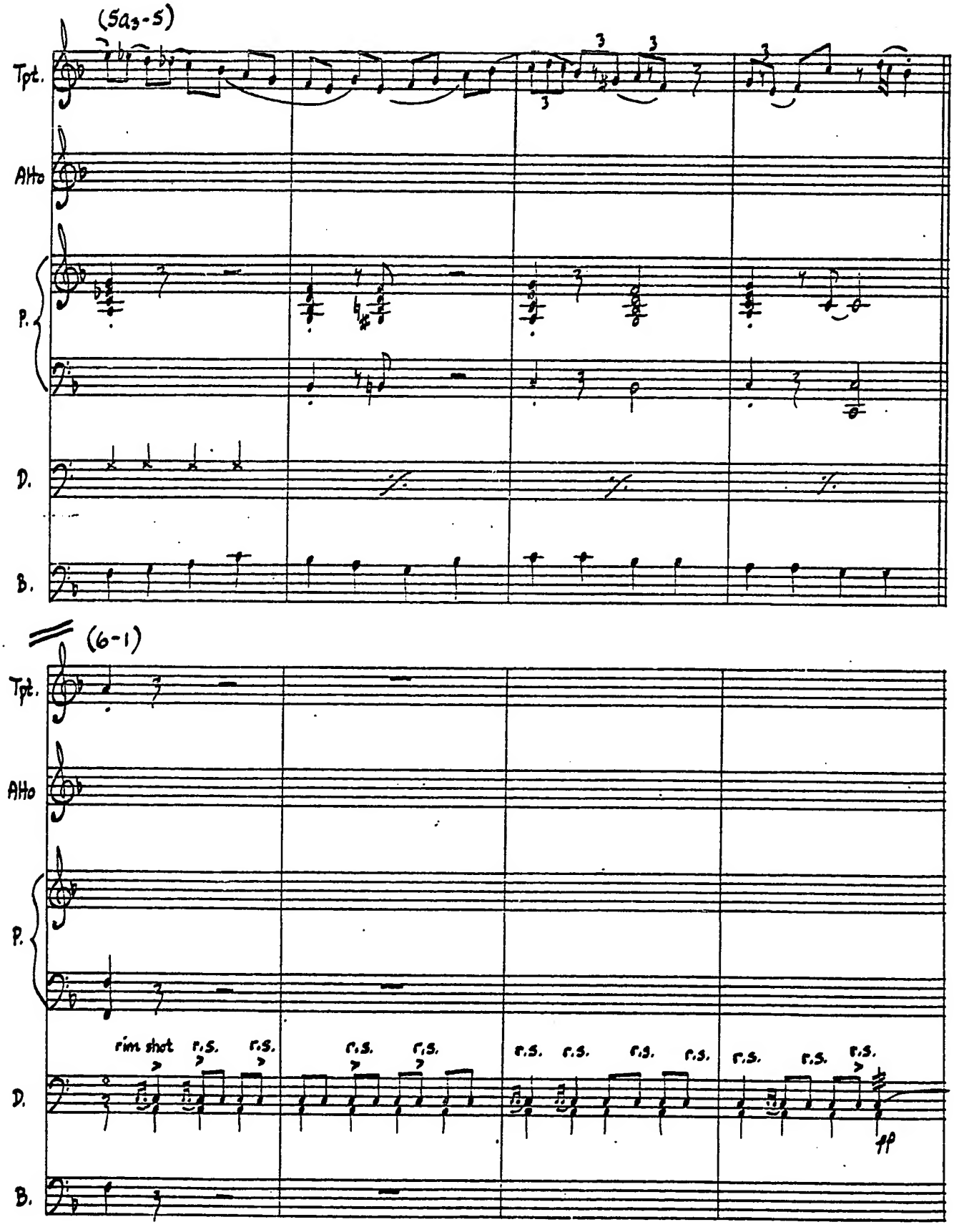

(4a3-5)
Tpt.
Alto
P.
D.
B.
p
(Inter. 3-1)
Tpt.
Alto
P.
D.
rim shot
r.s.
r.s.
r.s.
B.

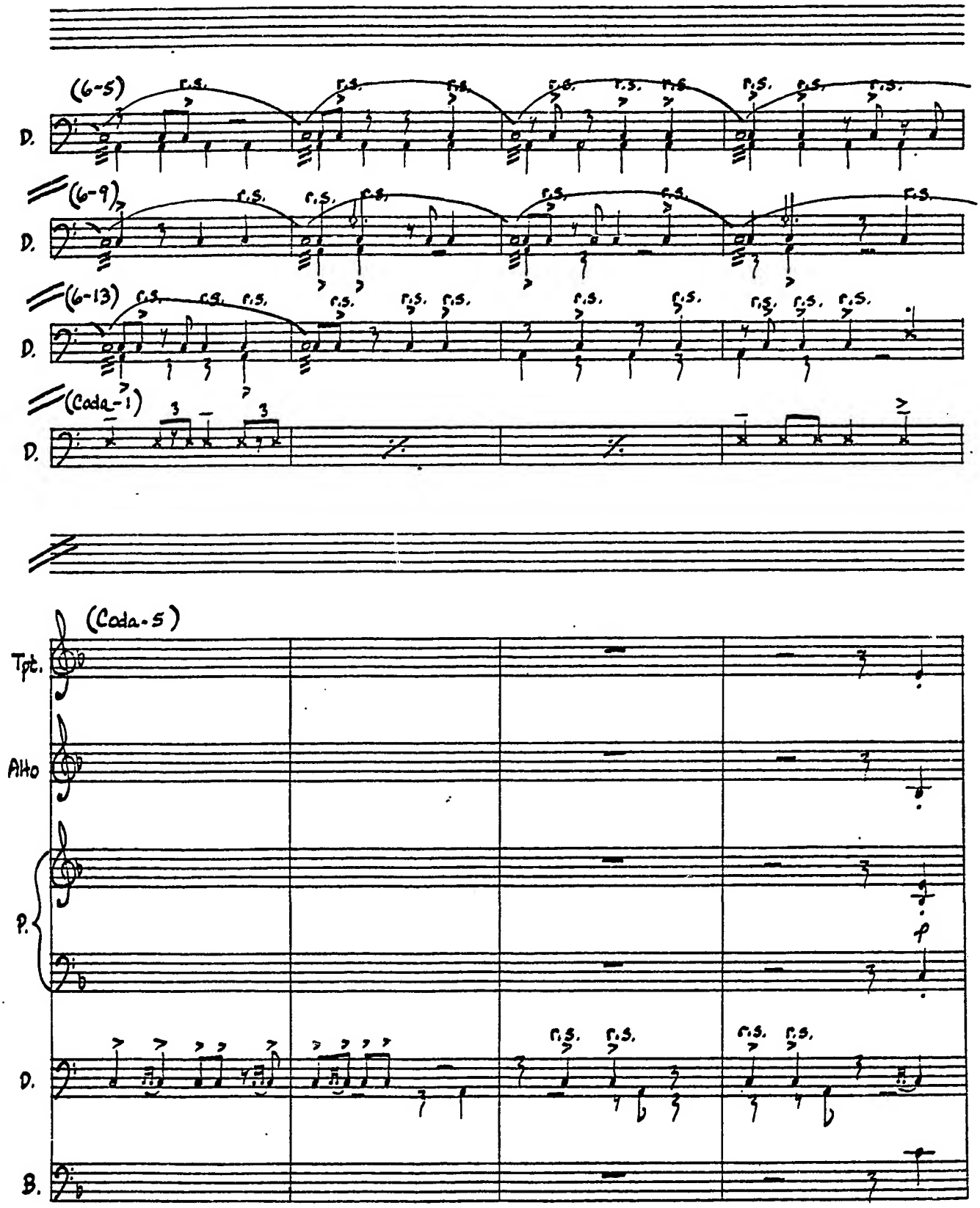

(Inter. 3-5)
Tpt.
AHo
P.
D.
r.s.
r.s.
B.
(Inter. 3-9)
(5a1-1)
Tpt.
AHo
P.
D.
B.

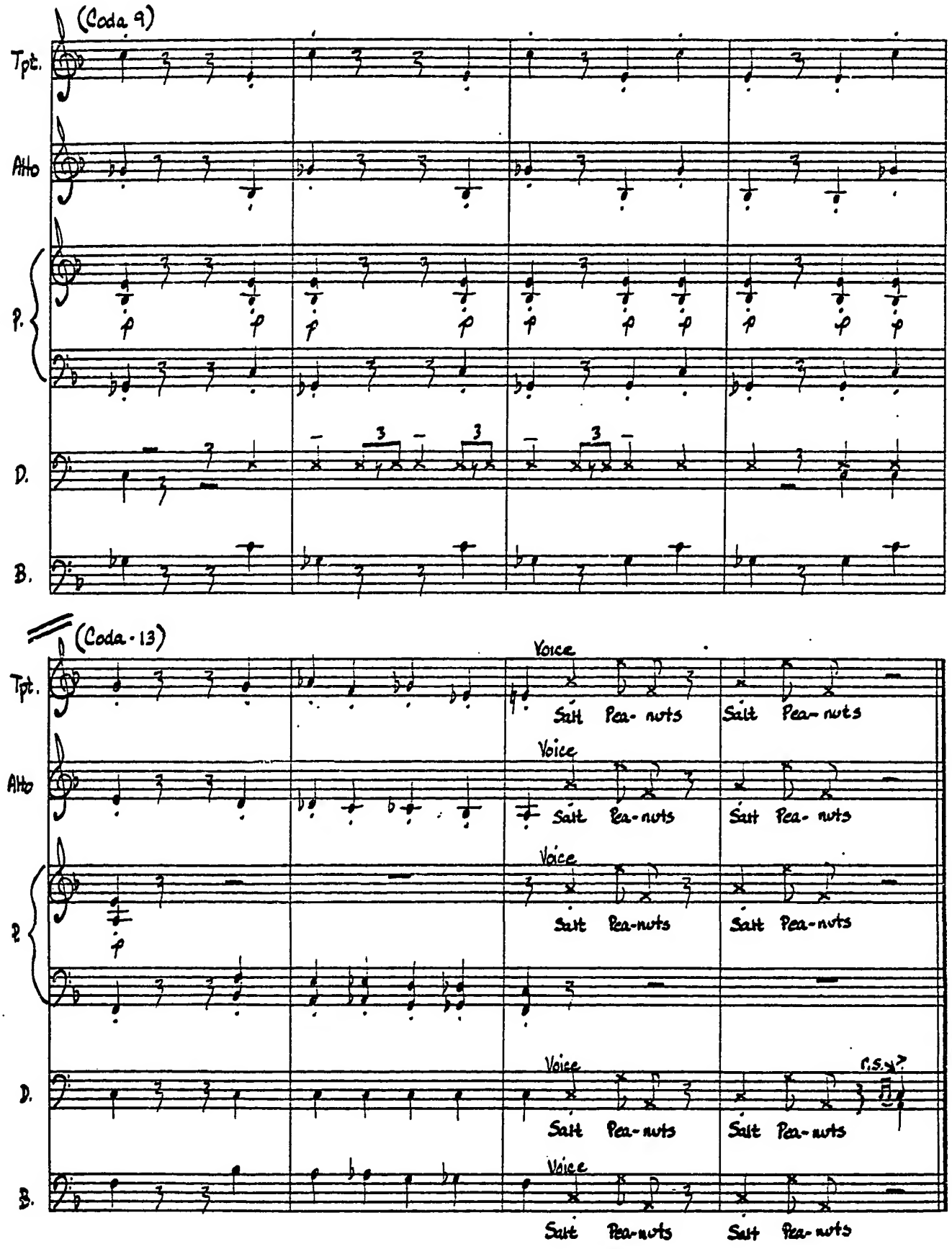

(5a1-5)
Tpt.
AHo
P.
D.
B.
(5a2-1)
Tpt.
AHo
P.
D.
B.


(5a2-5)
Tpt.
Alto
P.
D.
B.
(5b-1)
Tpt.
Alto
P.
D.
B.


(5b-5)
Tpt.
Alto
P.
D.
B.
(5a3-1)
Tpt.
Alto
P.
D.
B.


(5a3-5)
Tpt.
Alto
P.
D.
B.
(6-1)
Tpt.
Alto
P.
rim shot
r.s.
D.
B.
pp


(6-5)
D.
(6-9)
D.
(6-13)
D.
(Coda-1)
D.
(Coda-5)
Tpt.
Alto
P.
D.
B.

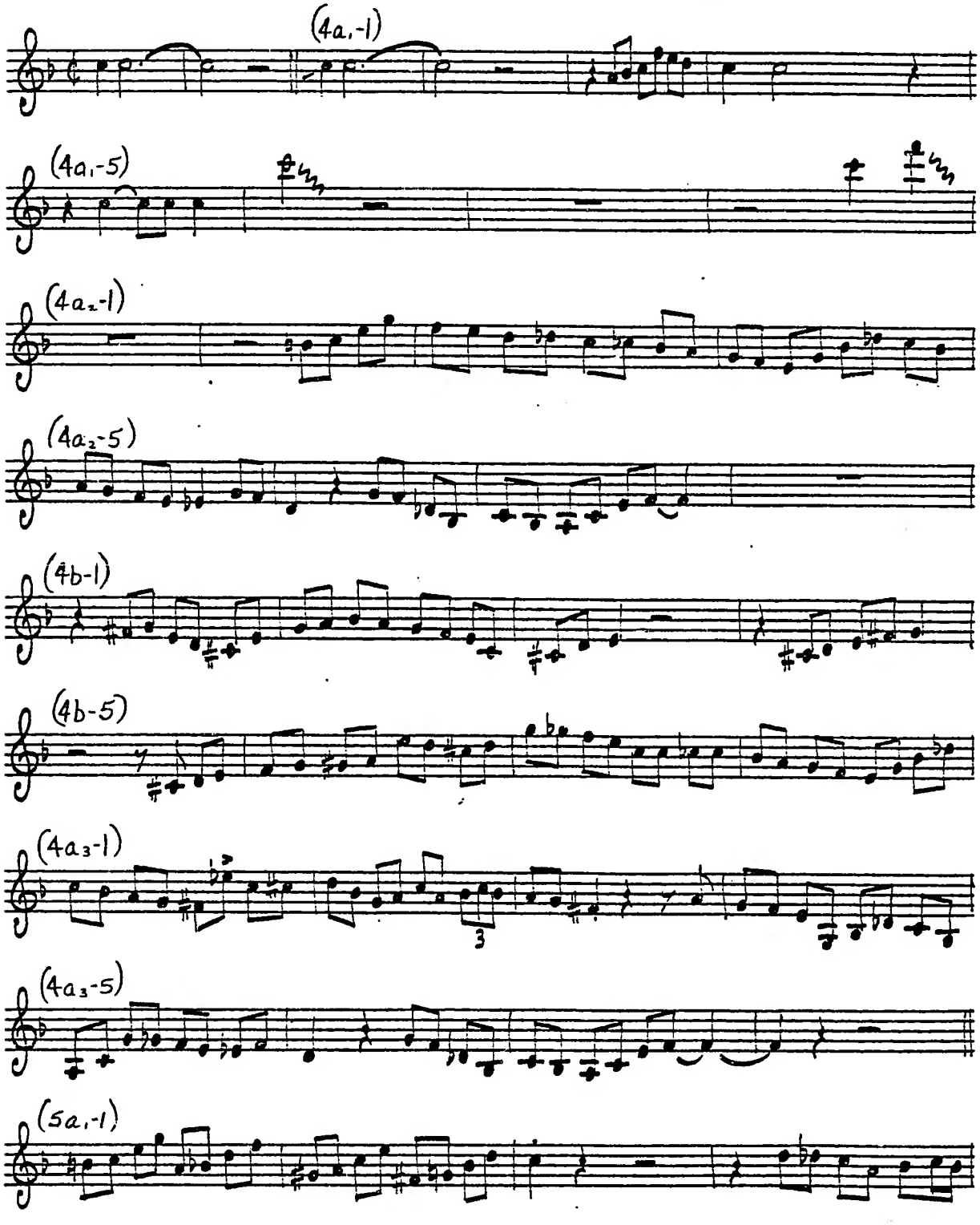

(Coda 9)
Tpt.
Alto
P.
D.
B.
(Coda - 13)
Voice
Salt Pea- nuts
Salt Pea- nuts
Voice
Salt Pea- nuts
Salt Pea- nuts
Voice
Salt Pea-nuts
Salt Pea-nuts
Voice
Salt Pea-nuts
Salt Pea-nuts
D.S.%?
Voice
Salt Pea-nuts
Salt Pea-nuts

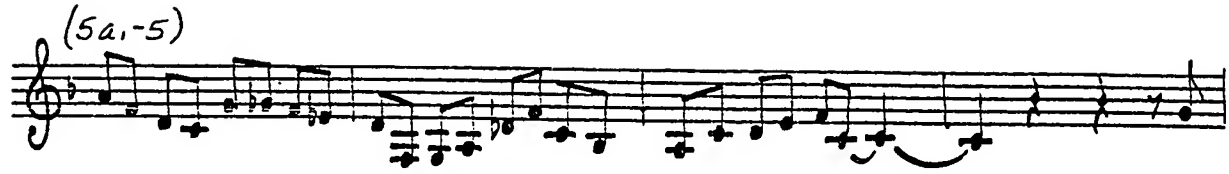
SALT PEANUTS

12/12/48
LE JAZZ COOL JC 102,
OTHERS

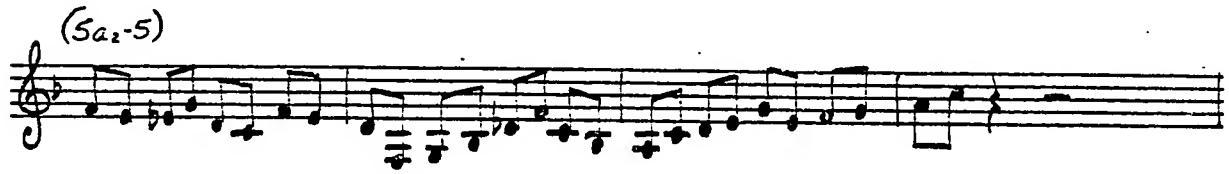
♩= ca. 360

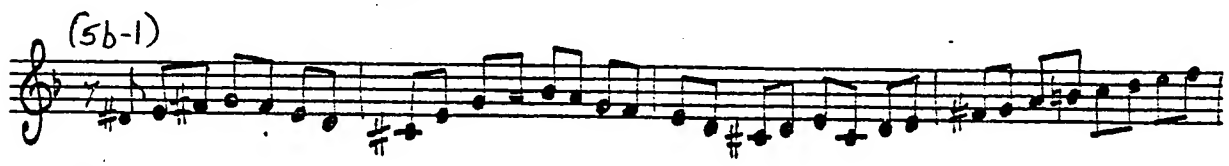
(I)

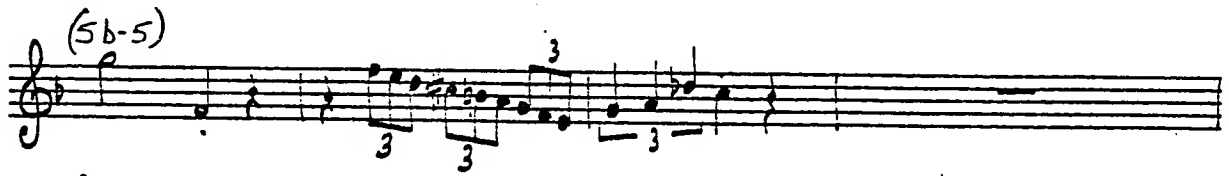



(5a1-5)

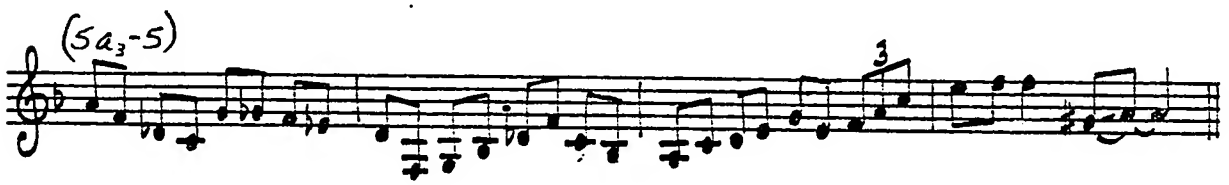
(5a2-1)


(5a2-5)


(5b-1)


(5b-5)

(5a3-1)


(5a3-5)

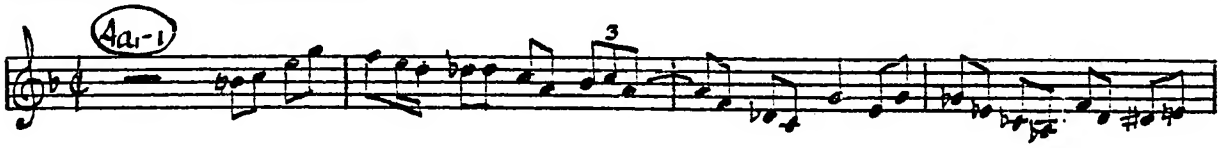
SALT PEANUTS (II)

2/5/49

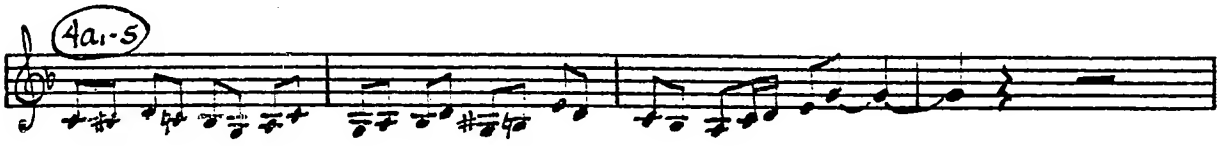
Le jazz cool JC 102, others

♩= ca. 385

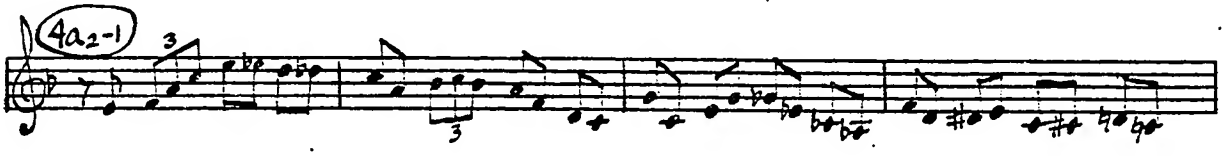
4a1-1



4a1-5

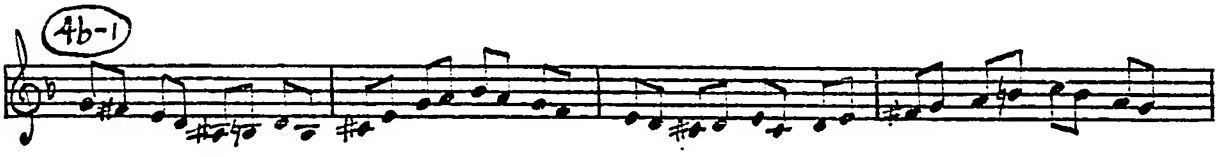


4a2-1

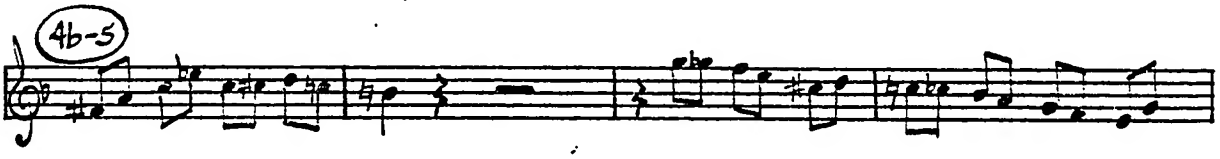


4a2-5

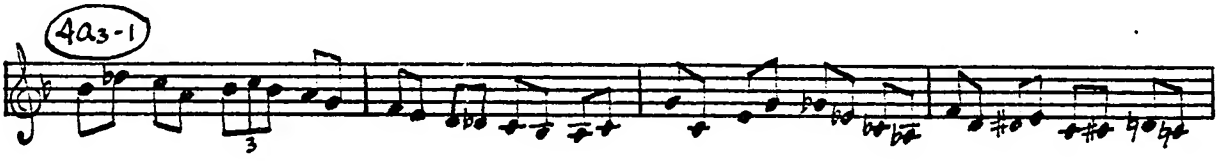
4b-1



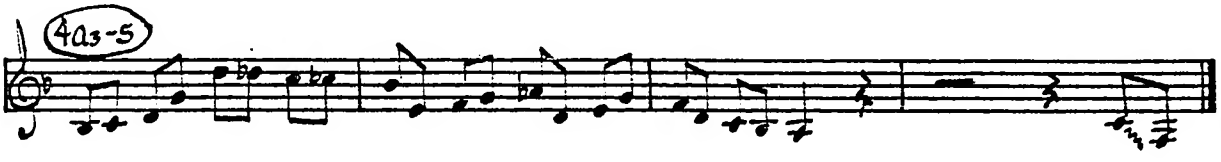
4b-5



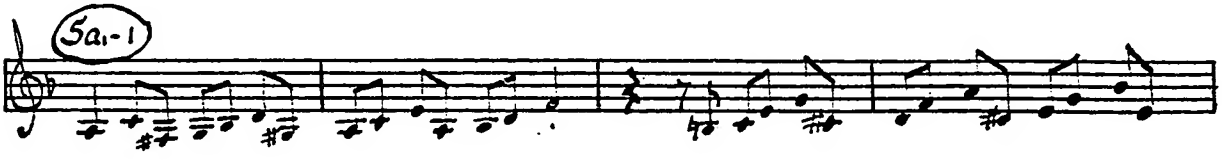
4a3-1

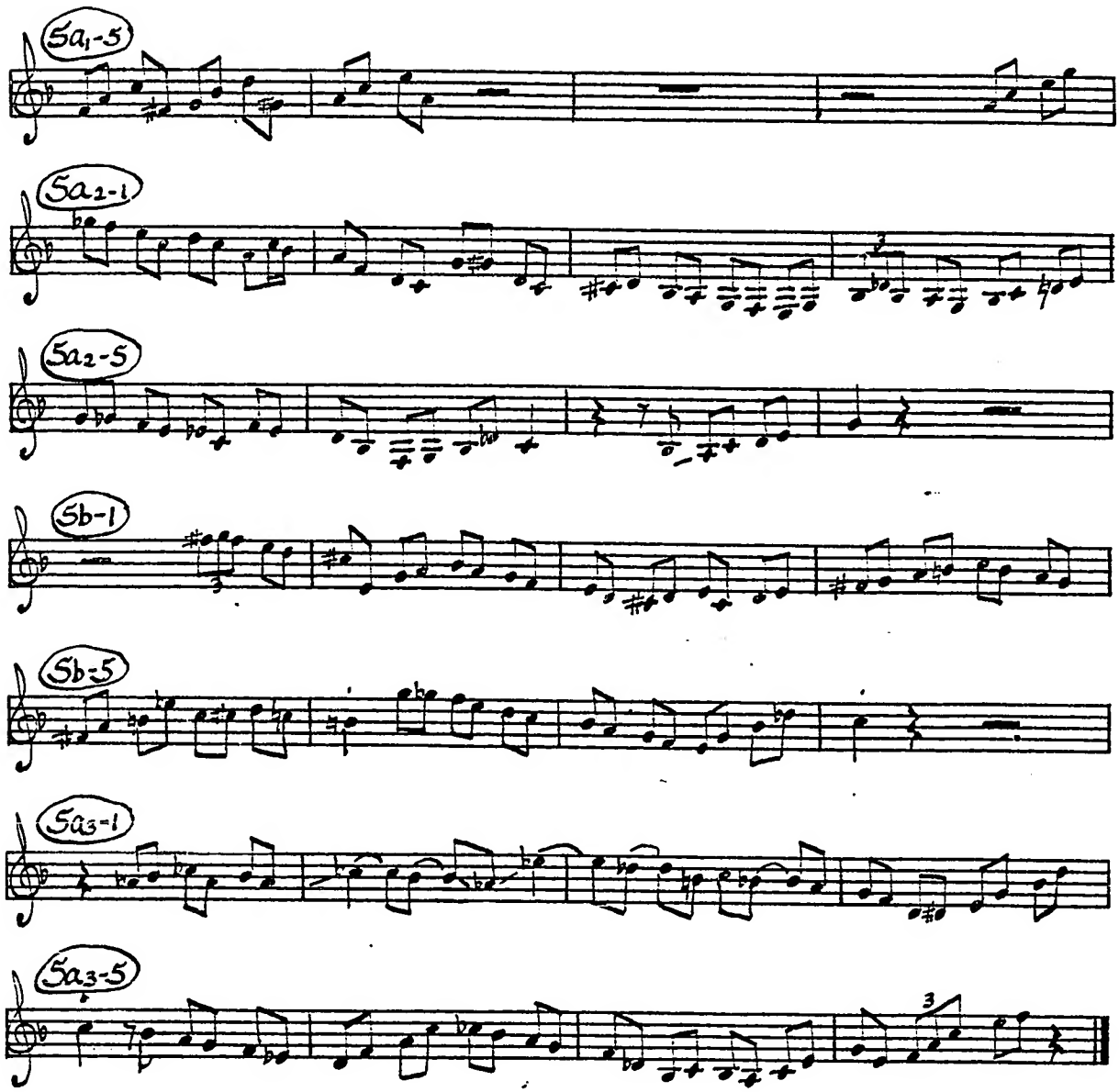


4a3-5



5a1-1

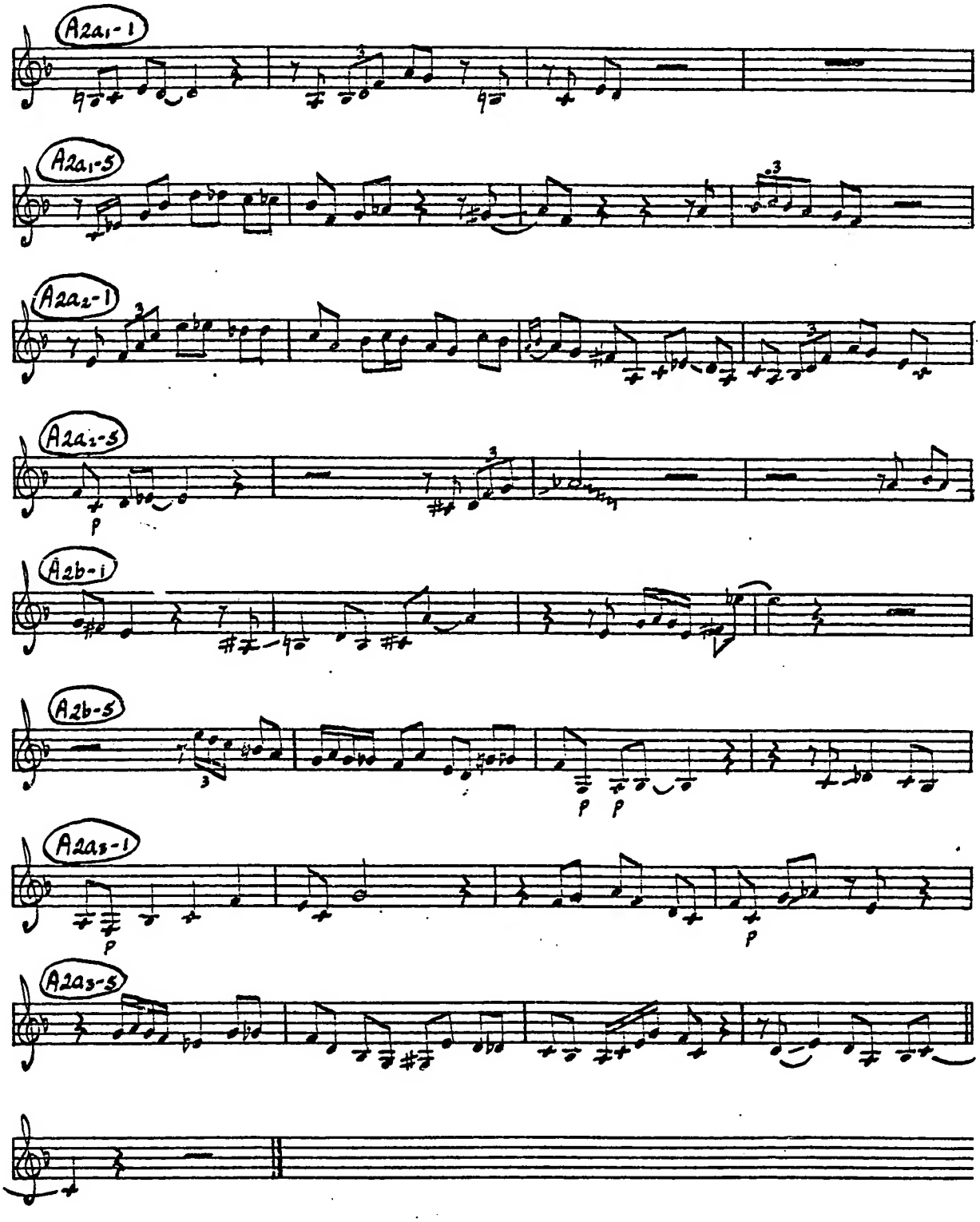



5a1-5
5a2-1
5a2-5
5b-1
5b-5
5a3-1
5a3-5

CHASIN' THE BIRD - Take 1 5/47

Savoy MG 12001, others

♩= ca. 175

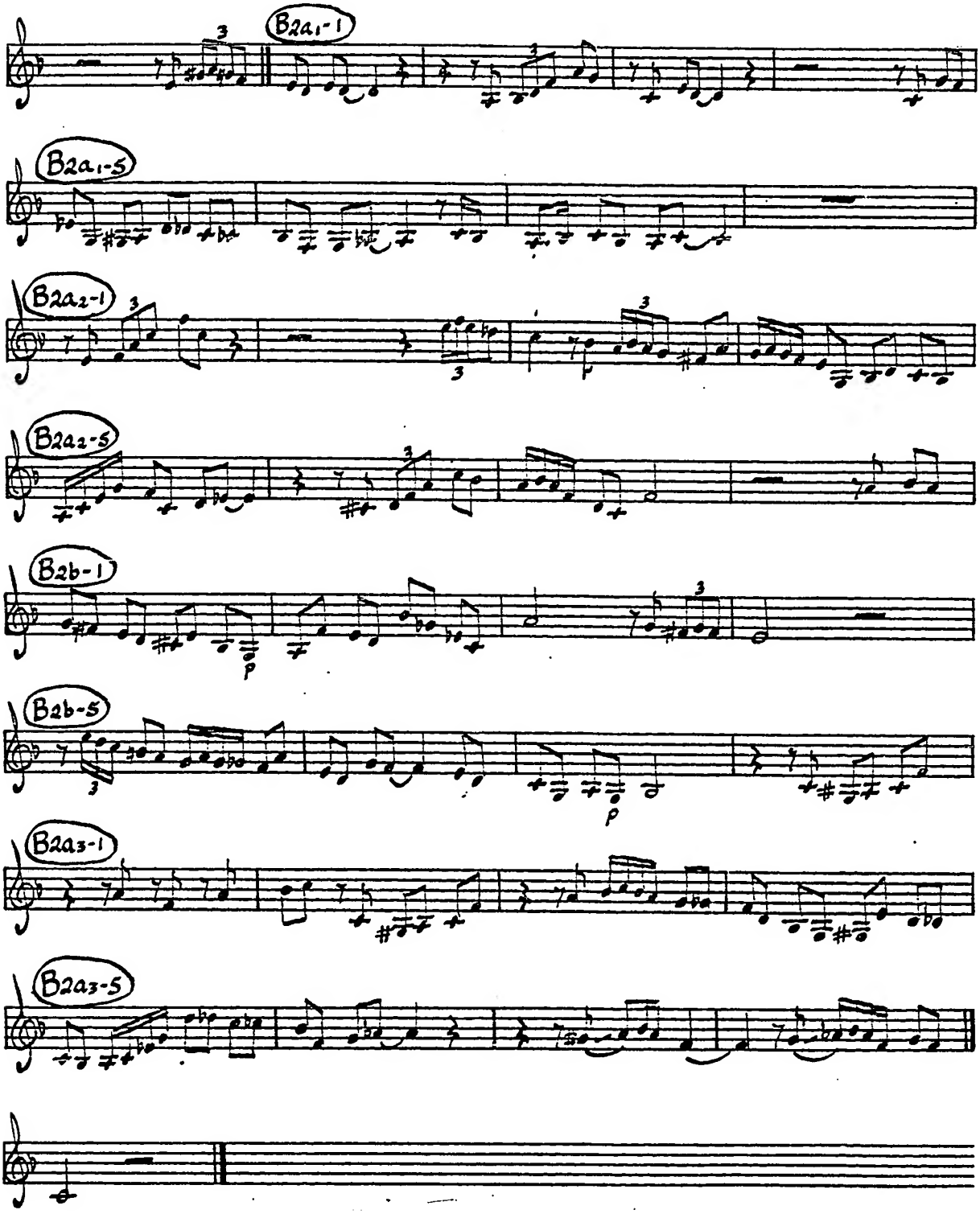


CHASIN' THE BIRD - Take 2

5/47

Savoy MG 12009, others

♩= ca. 175

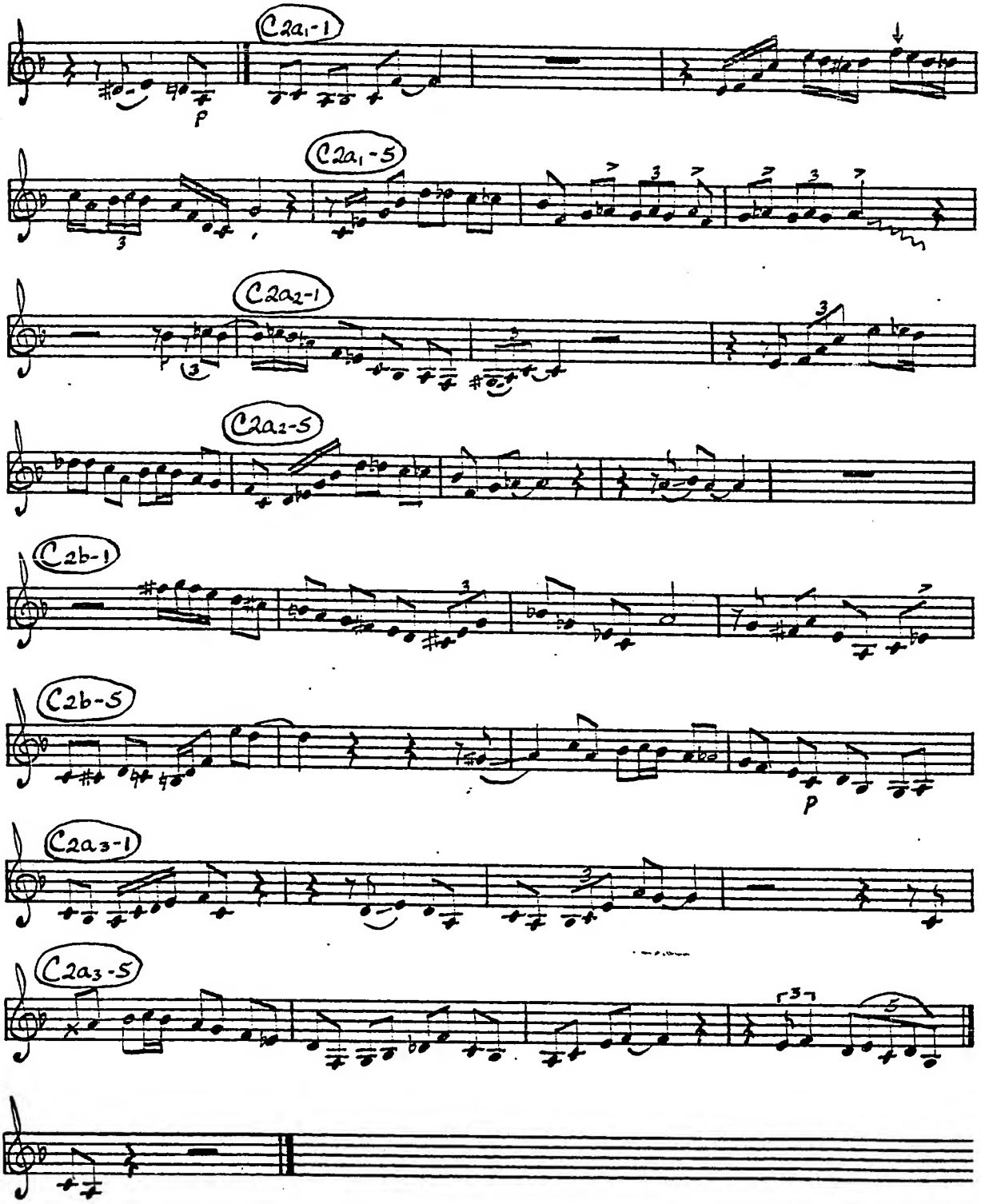


CHASIN' THE BIRD- Take 3

5/47

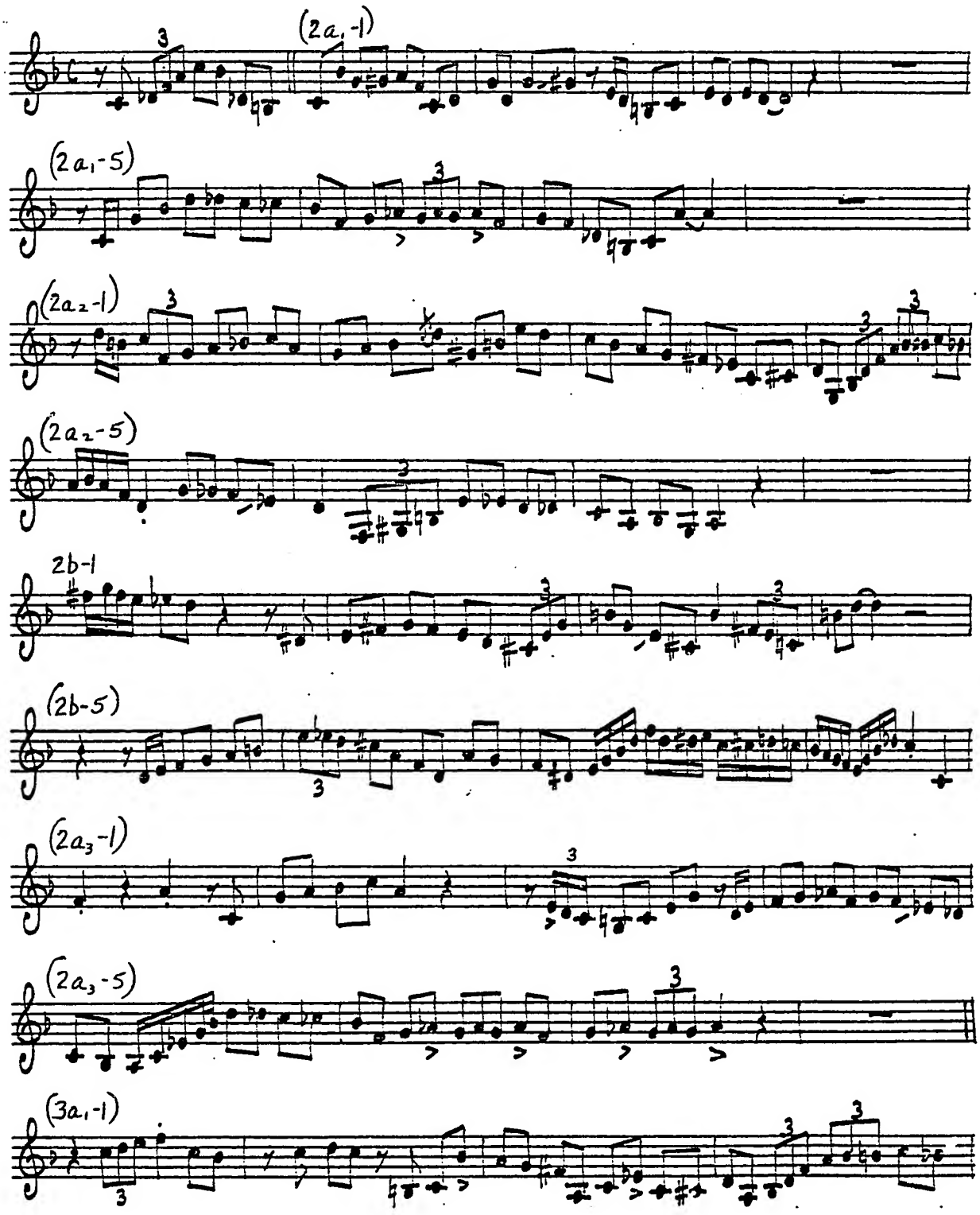
Savoy 999, MG 12001, others

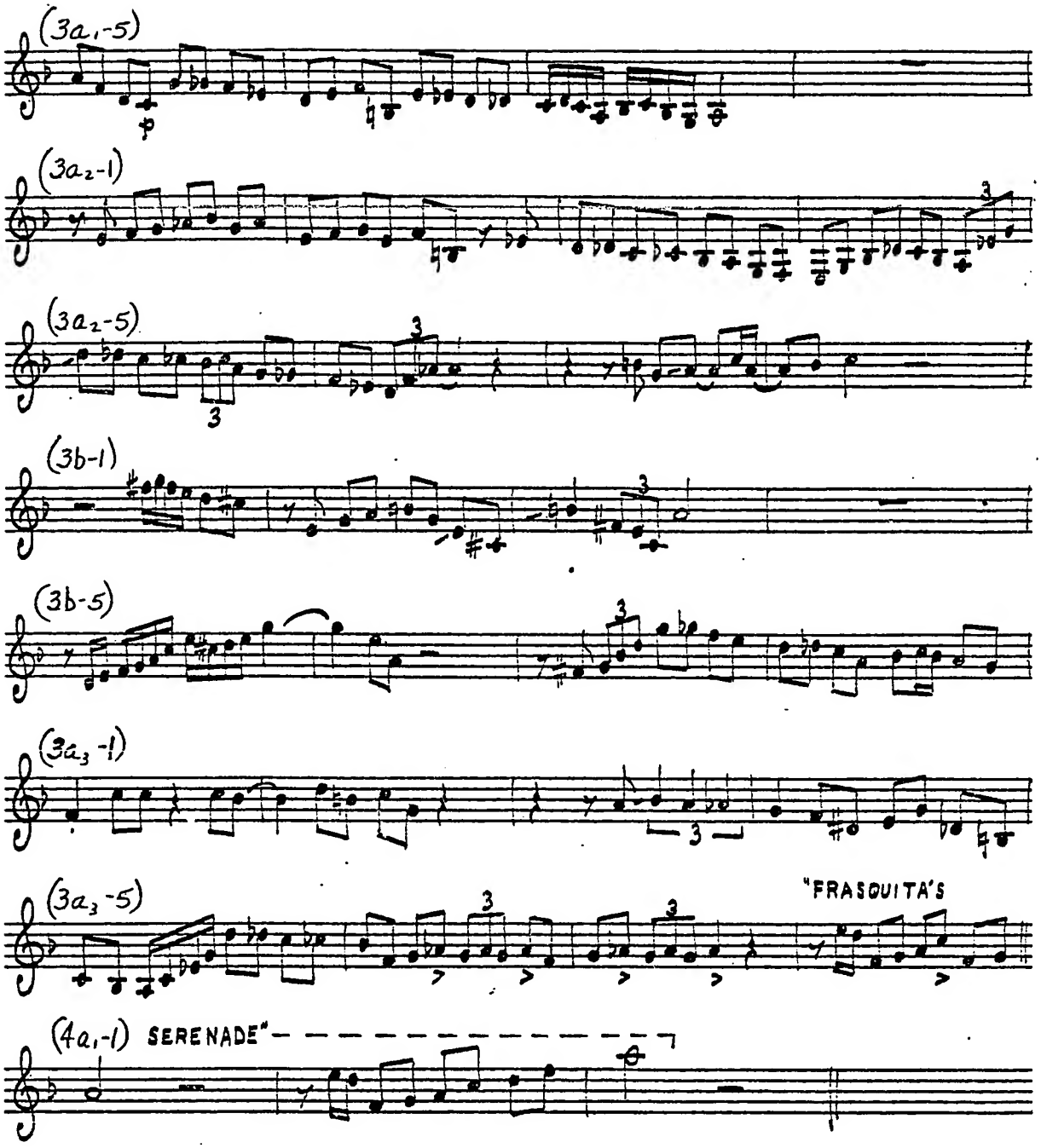
♩ = ca. 190



CHASIN' THE BIRD 12/18/48; TAPE

♩= ca.235

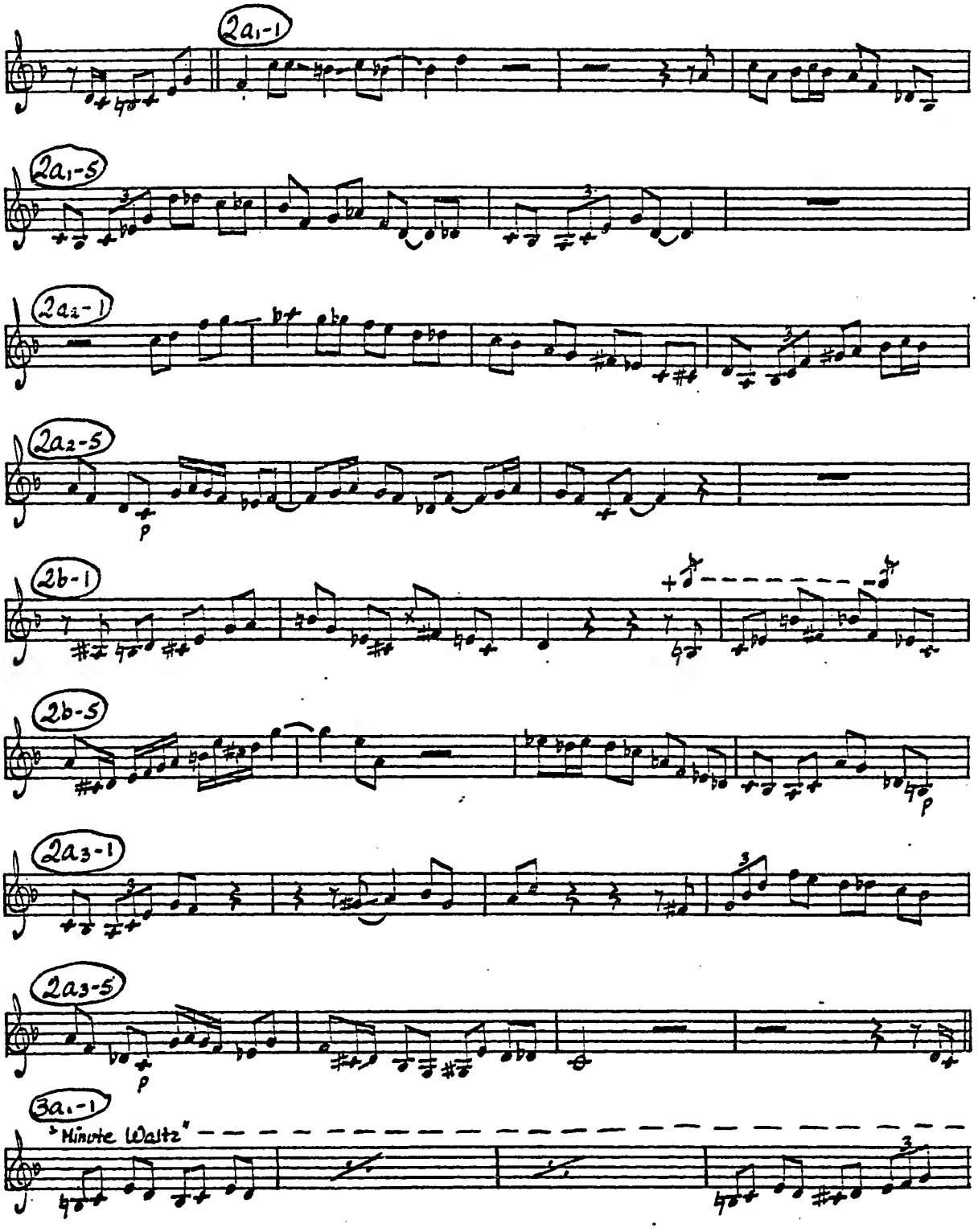


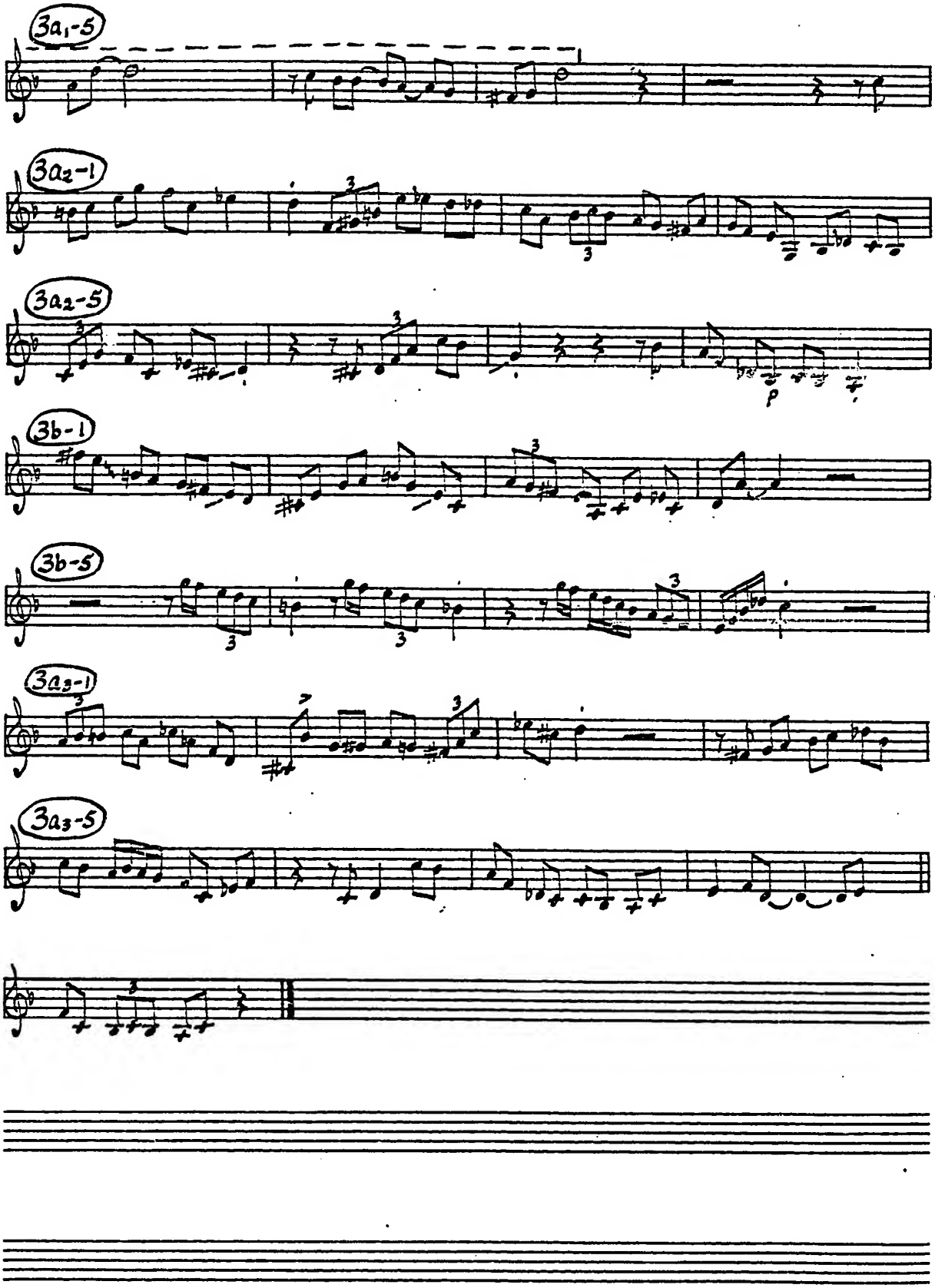

(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
"FRASQUITA'S
(4a1-1) SERENADE"

CHASIN' THE BIRD

3/12/49
Savoy MG 12179

♩= ca. 240




3a1-5
3a2-1
3a2-5
p
3b-1
3b-5
3a3-1
3a3-5

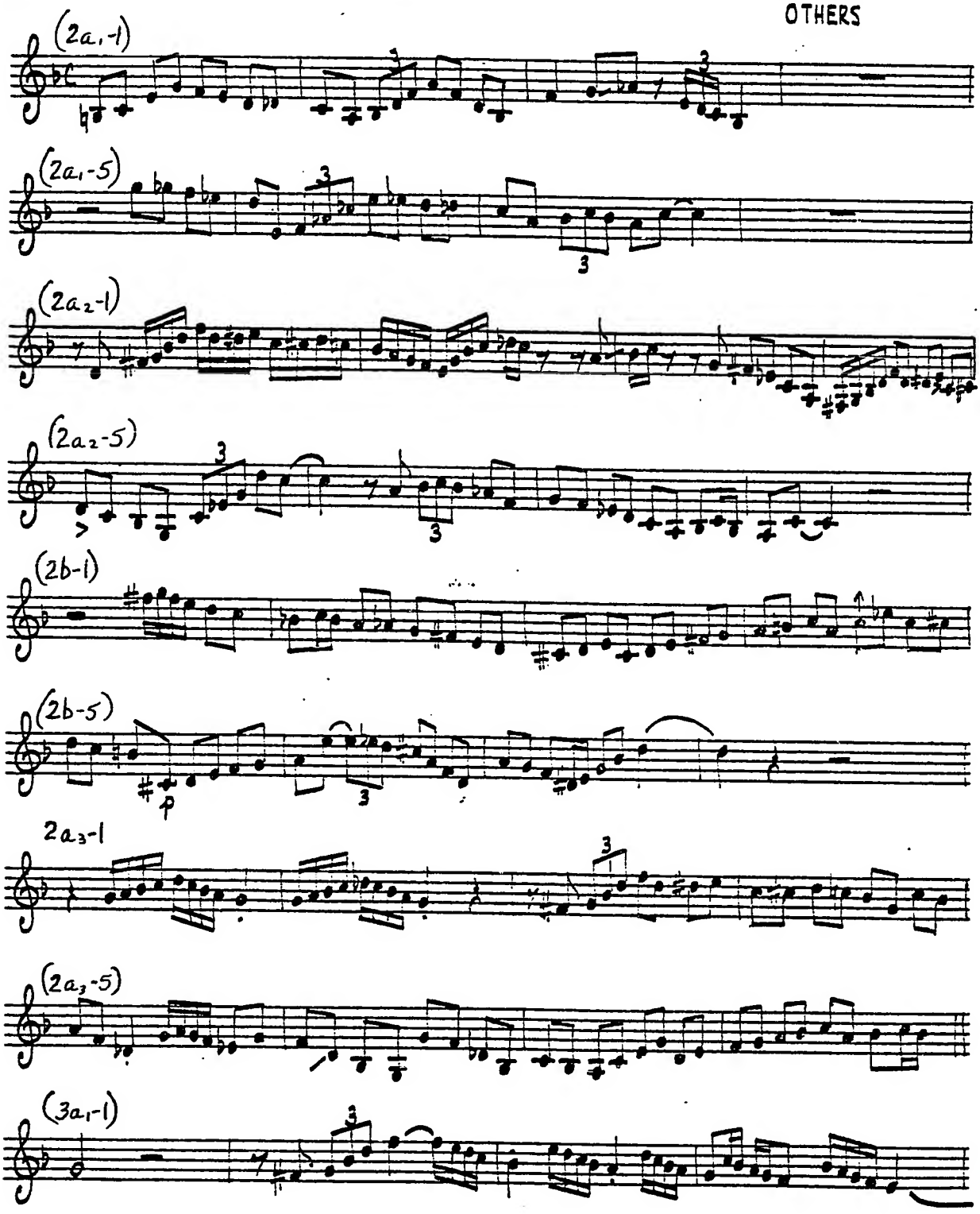
SCRAPPLE FROM THE APPLE

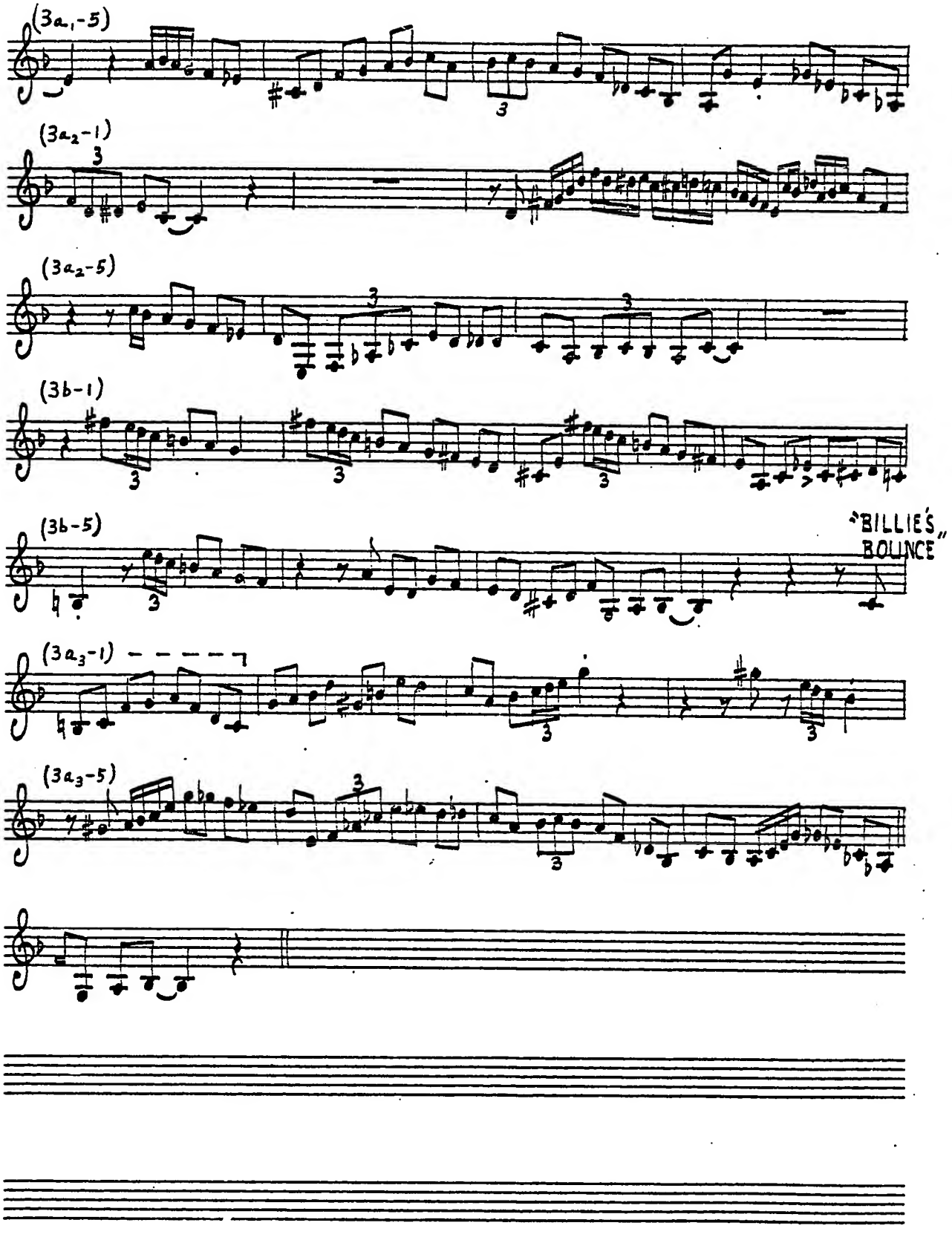
1/15/49

♩ = CA.235

LE JAZZ COOL JC 103.

OTHERS




(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
"BILLIE'S BOUNCE"
(3a3-1)
(3a3-5)

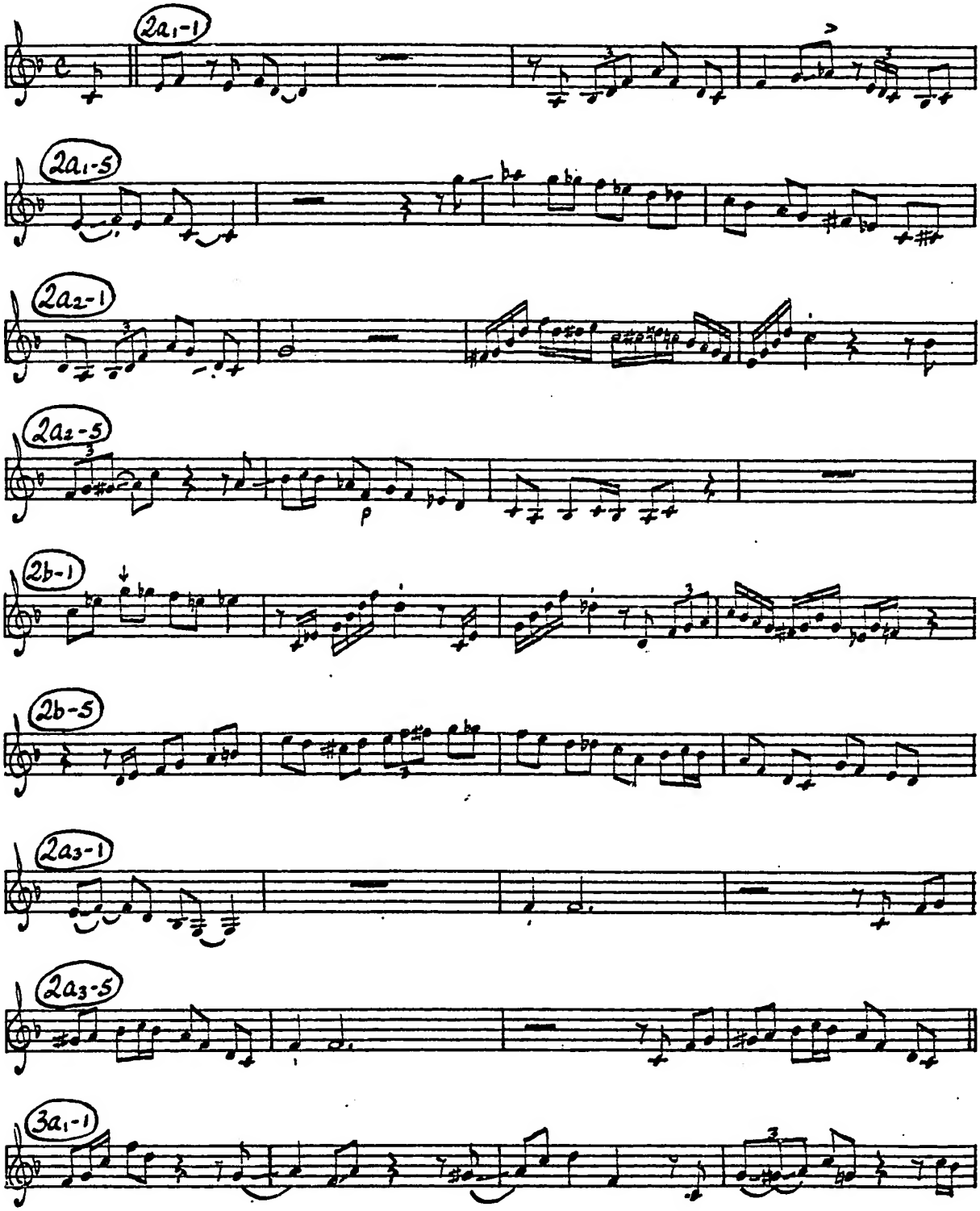
SCRAPPLE FROM THE APPLE

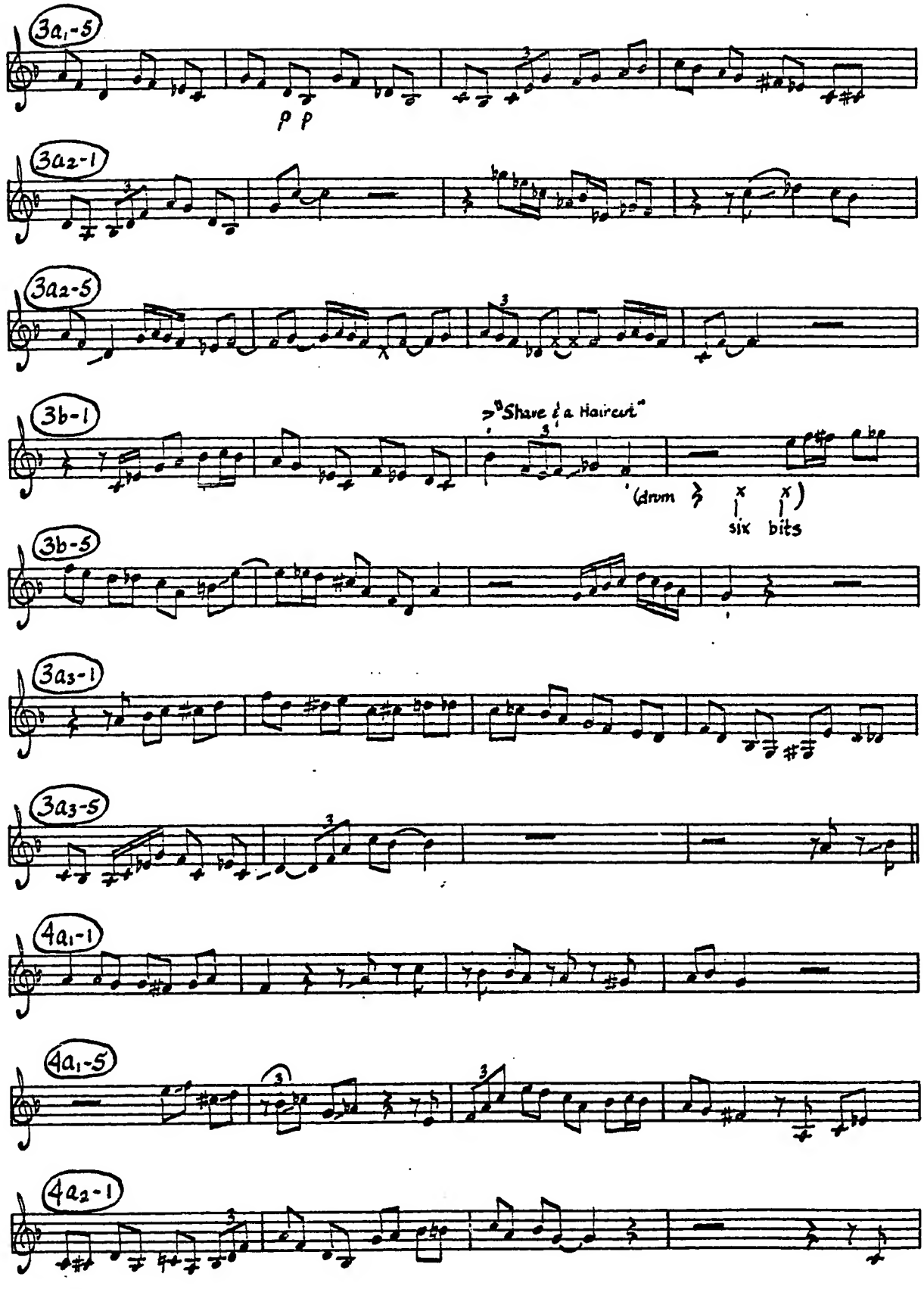
(Based entirely on "Honeysuckle Rose.")

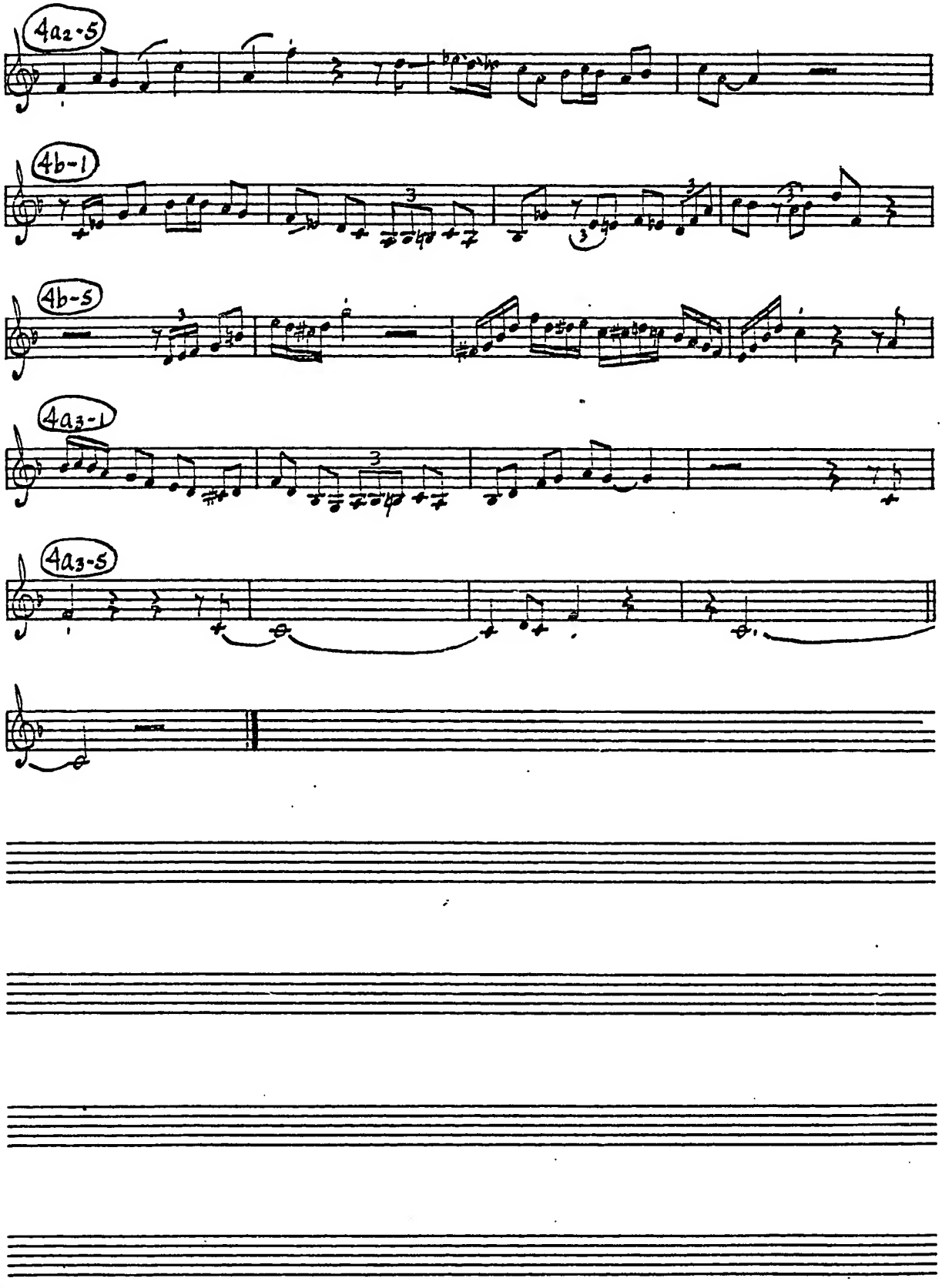
11/24/50 A

Sonet SLP 27, others

♩= ca. 210-220




3a1-5
p p
3a2-1
3a2-5
3b-1
>"Shave & a Haircut"
(drum
six bits)
3b-5
3a3-1
3a3-5
4a1-1
4a1-5
4a2-1

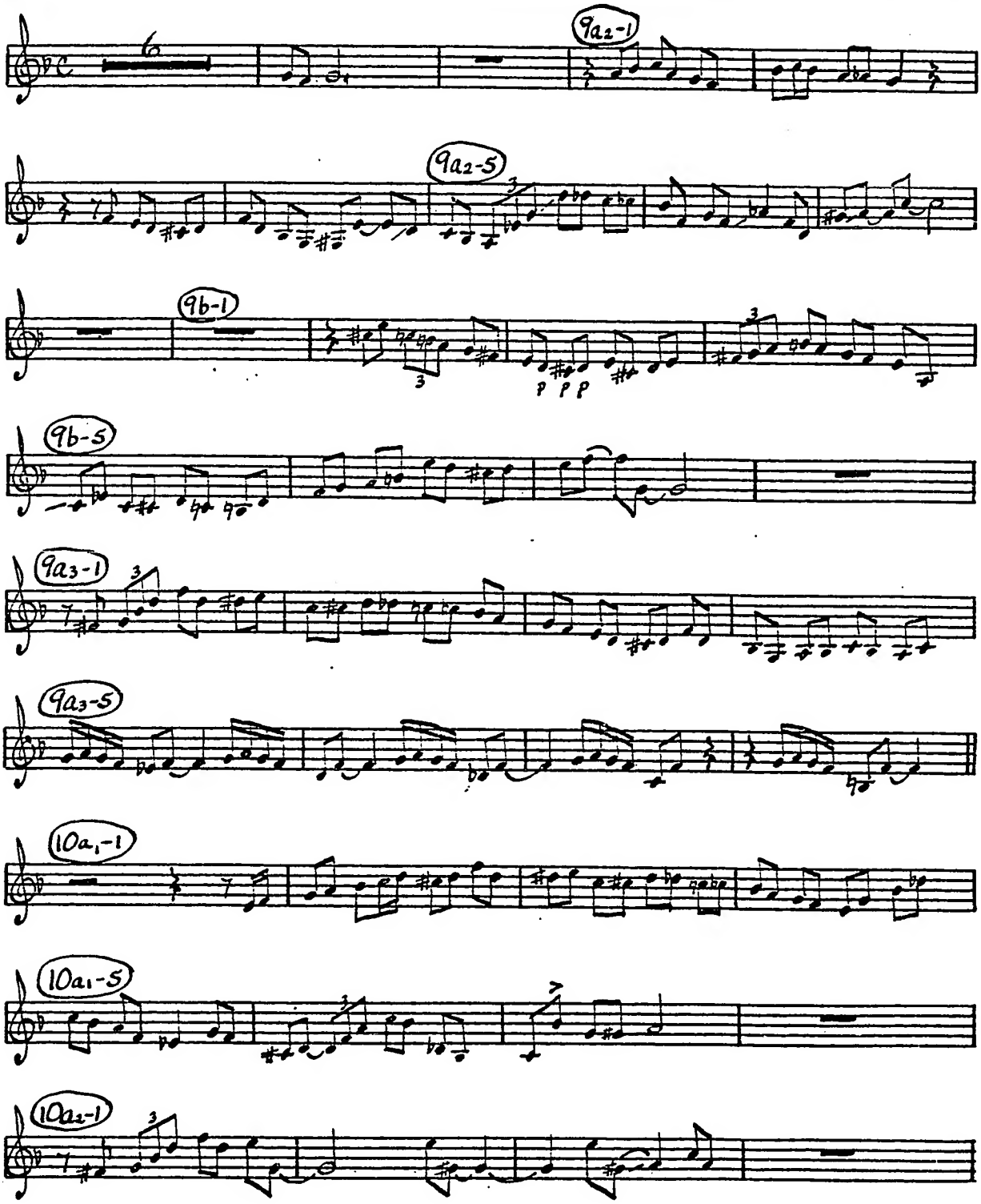

4a2-5
4b-1
4b-5
4a3-1
4a3-5

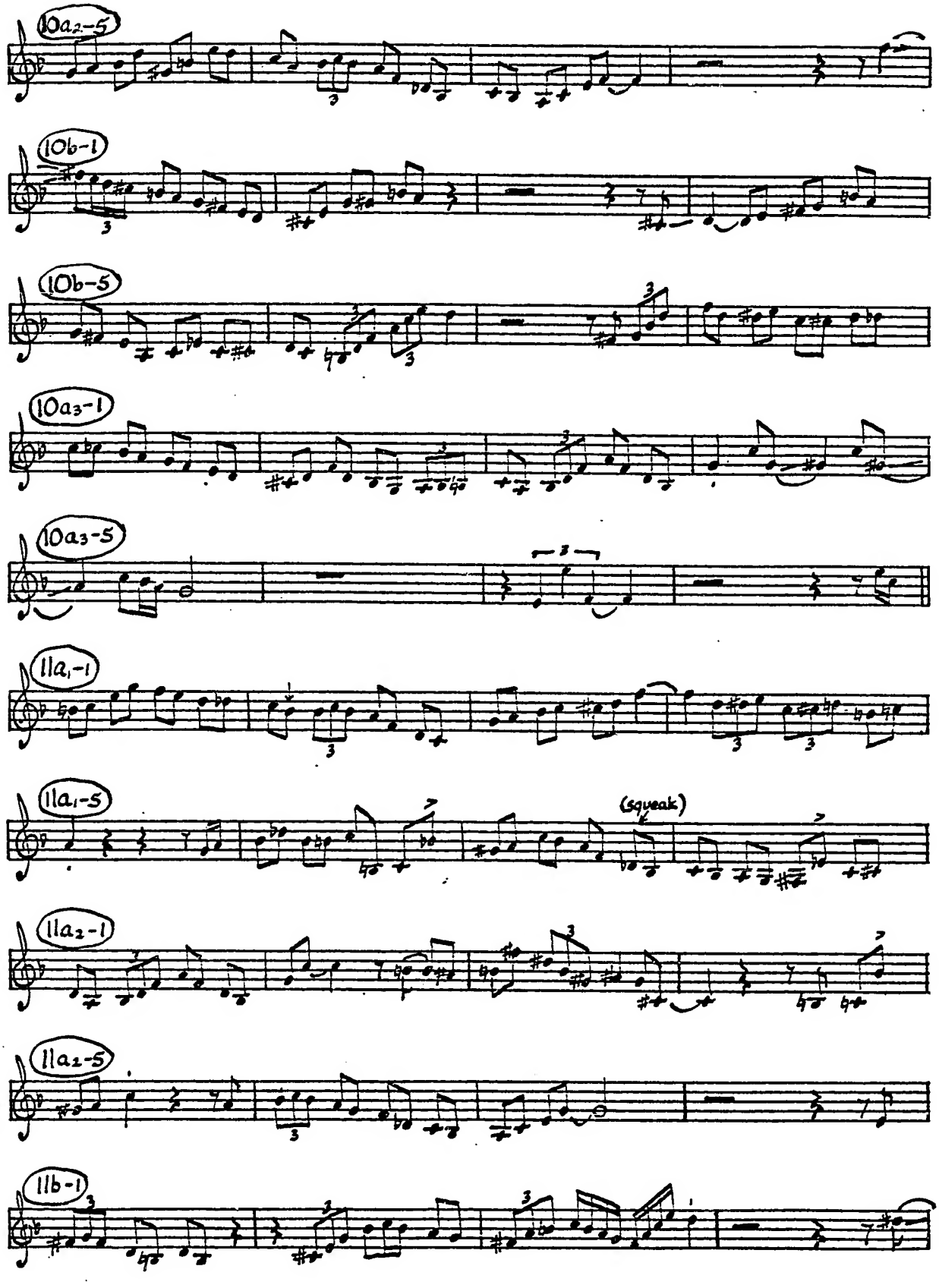
SCRAPPLE FROM THE APPLE

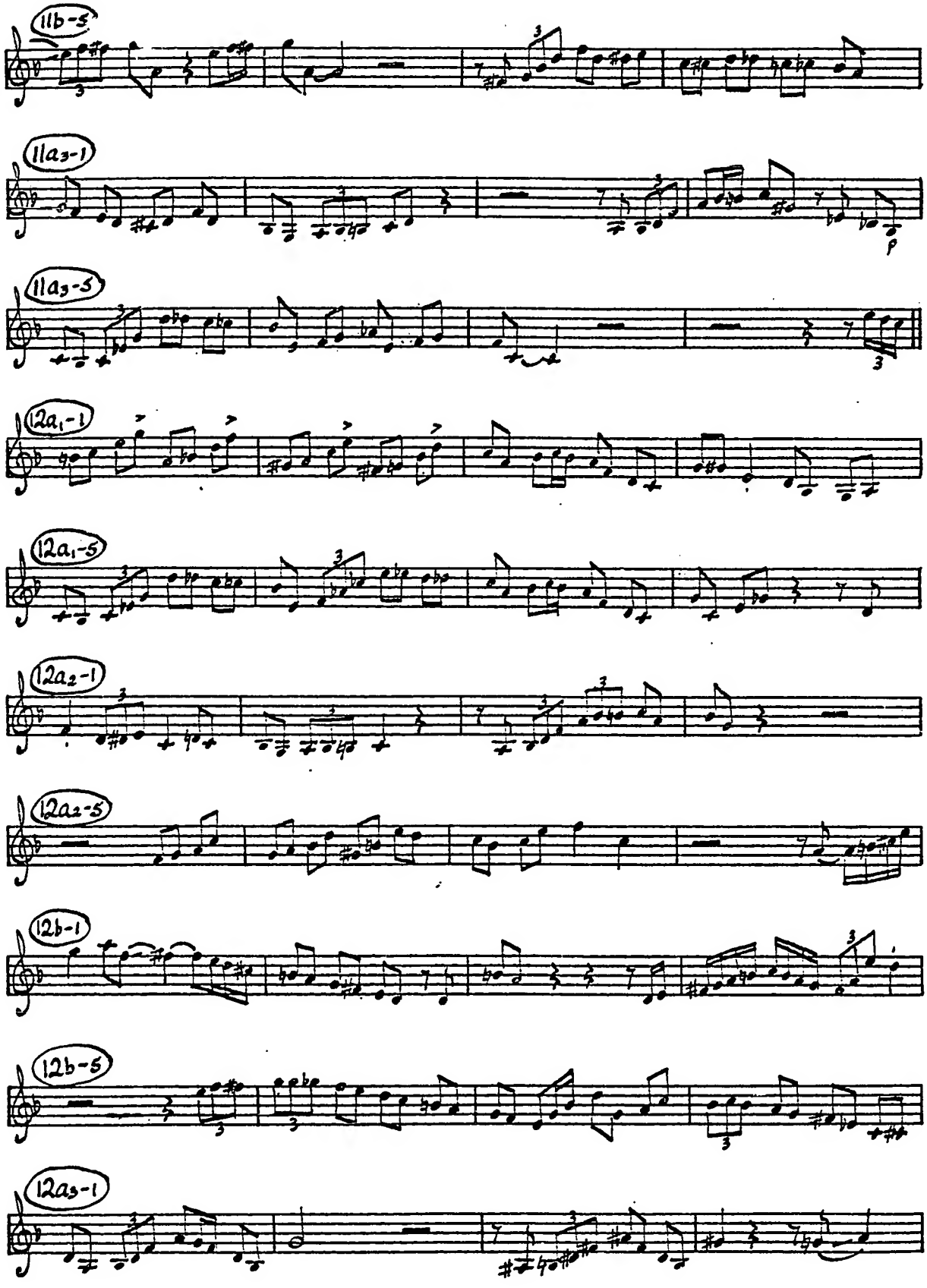
4/12/51

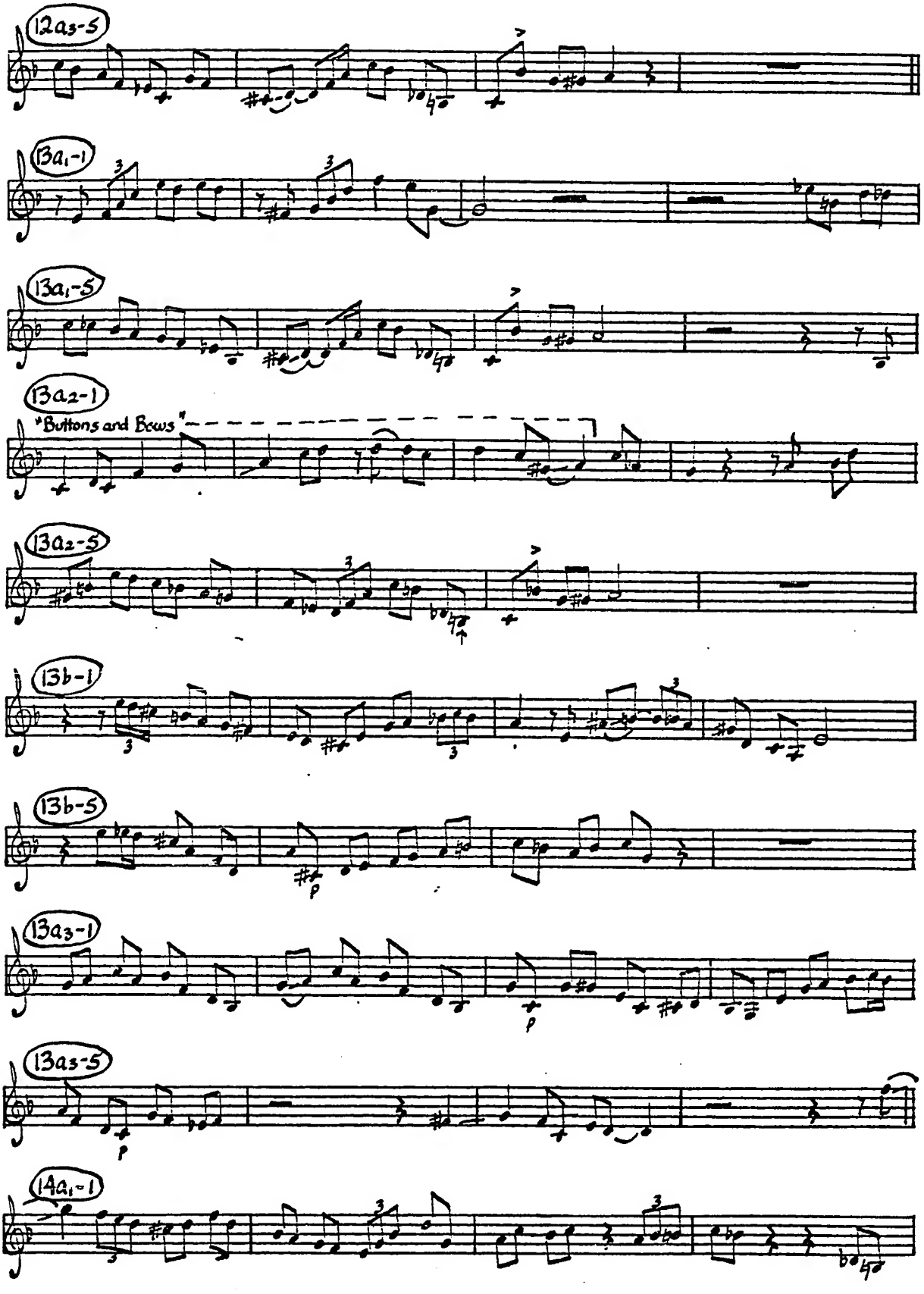
Charlie Parker PLP-404, others

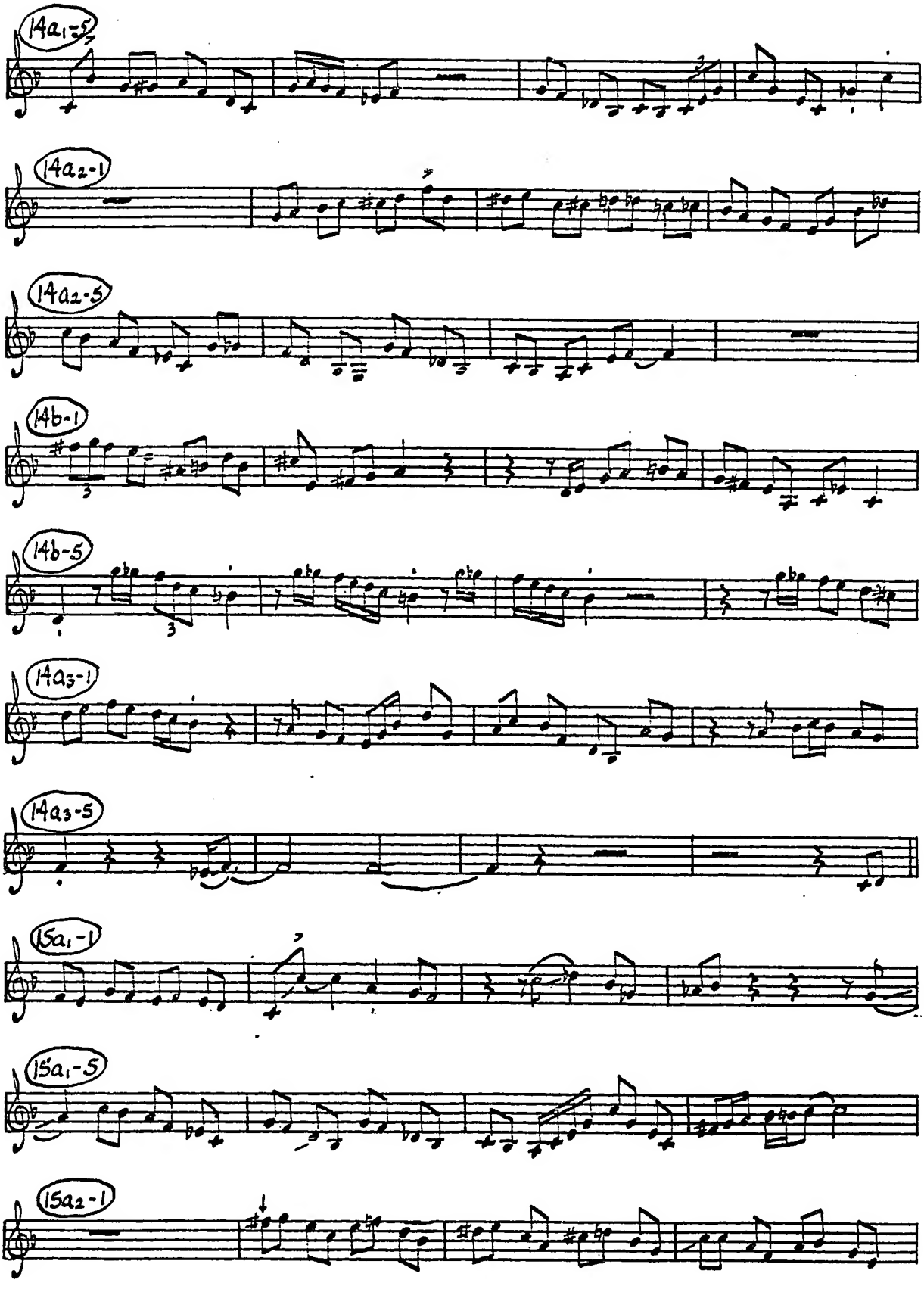
♩= ca. 250-260

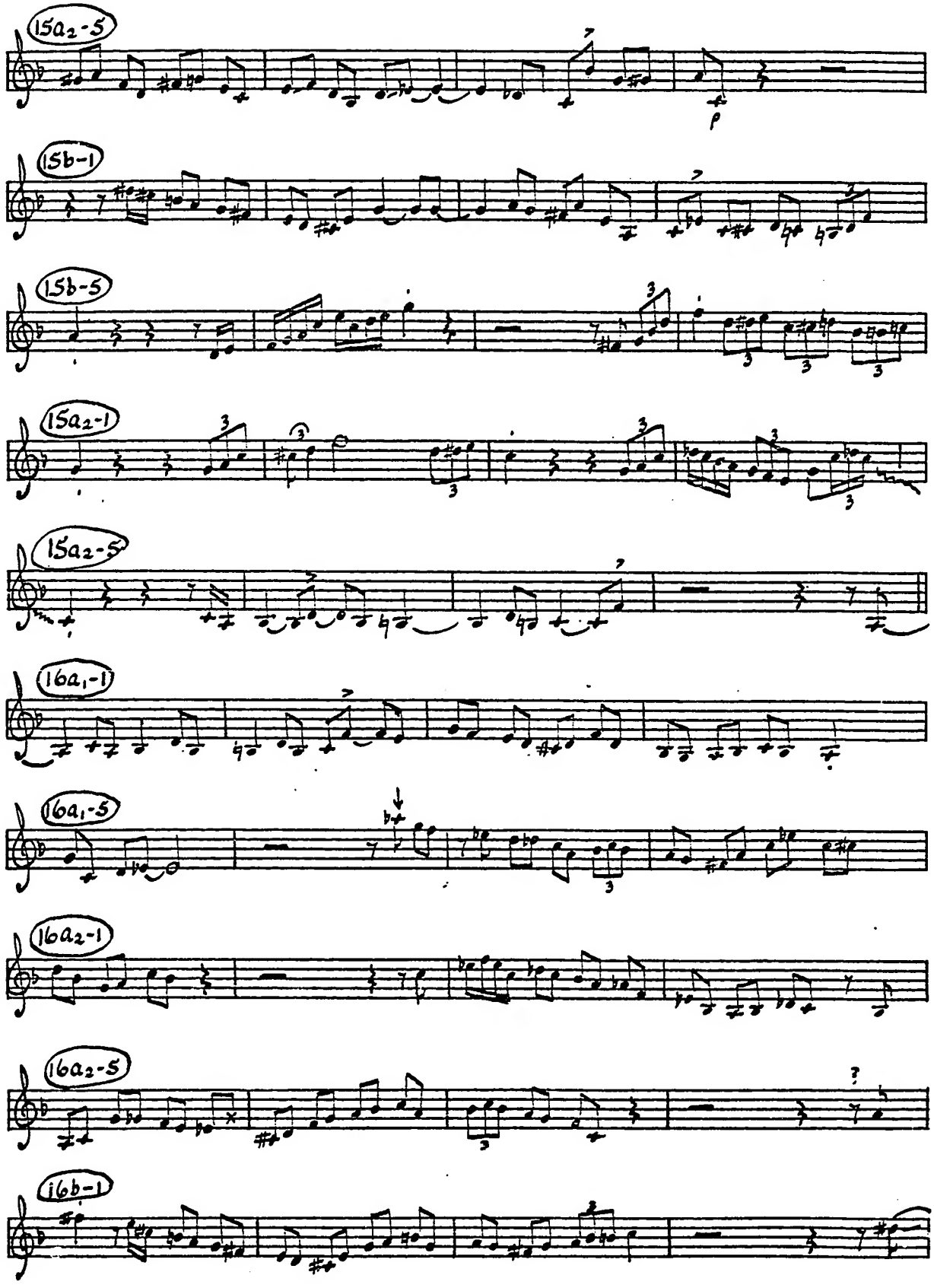


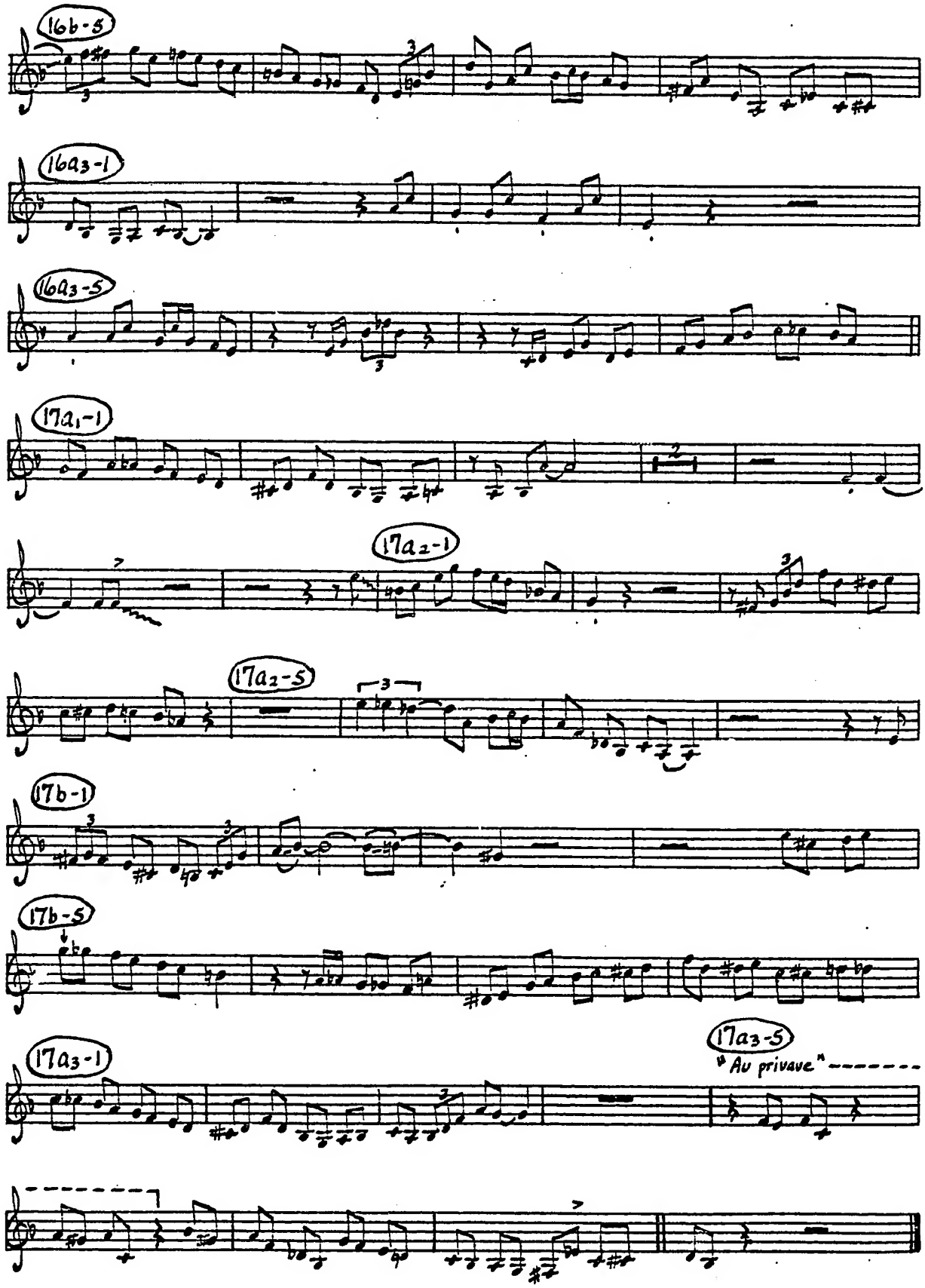

10a2-5
10b-1
10b-5
10a3-1
10a3-5
11a1-1
11a1-5
(squeak)
11a2-1
11a2-5
11b-1


11b-5
11a3-1
p
11a3-5
12a1-1
12a1-5
12a2-1
12a2-5
12b-1
12b-5
12a3-1


12a3-5
13a1-1
13a1-5
13a2-1
"Buttons and Bows"
13a2-5
13b-1
13b-5
p
13a3-1
p
13a3-5
p
14a1-1


14a1-5
14a2-1
14a2-5
14b-1
14b-5
14a3-1
14a3-5
15a1-1
15a1-5
15a2-1

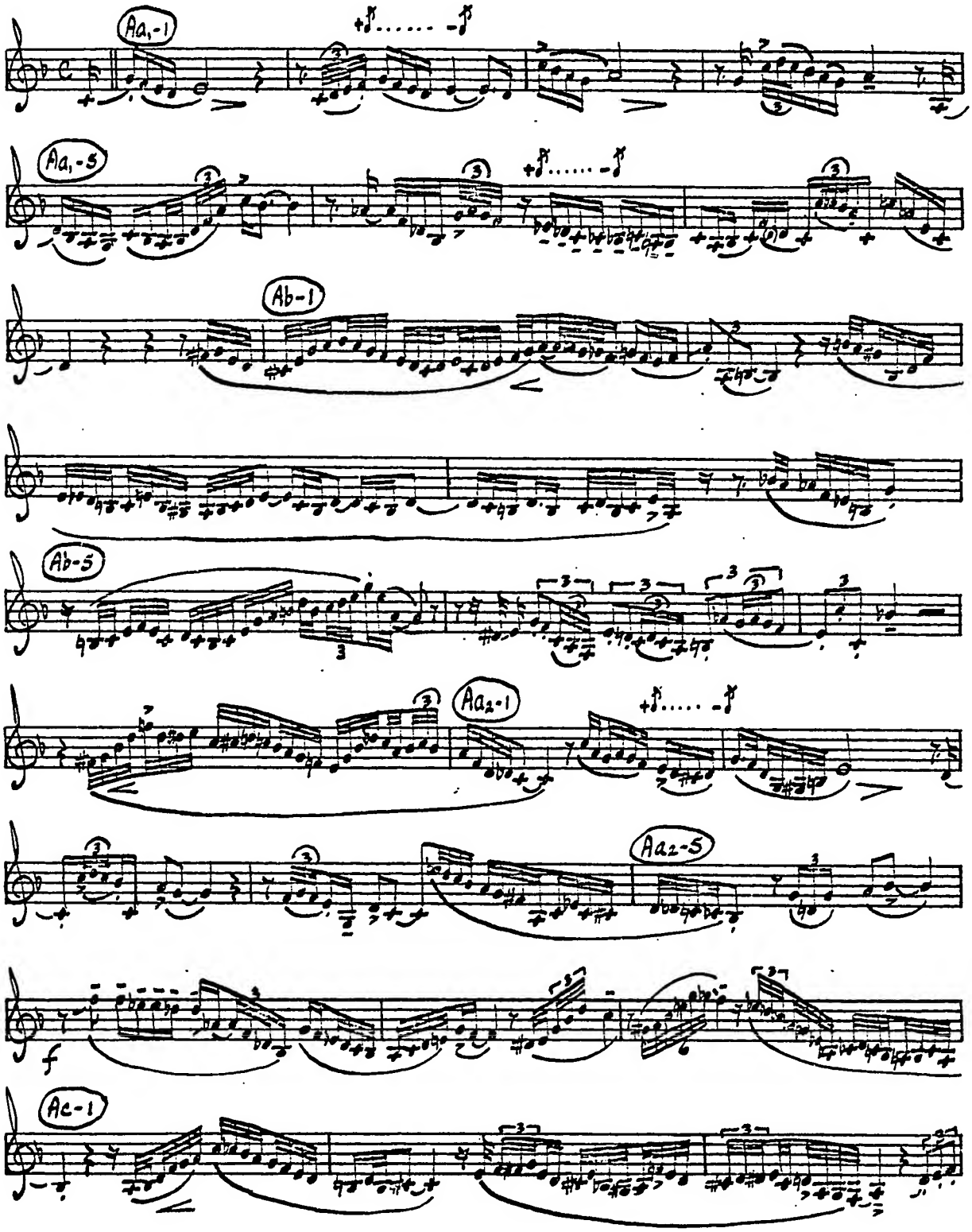

15a2-5
15b-1
15b-5
15a2-1
15a2-5
16a1-1
16a1-5
16a2-1
16a2-5
16b-1

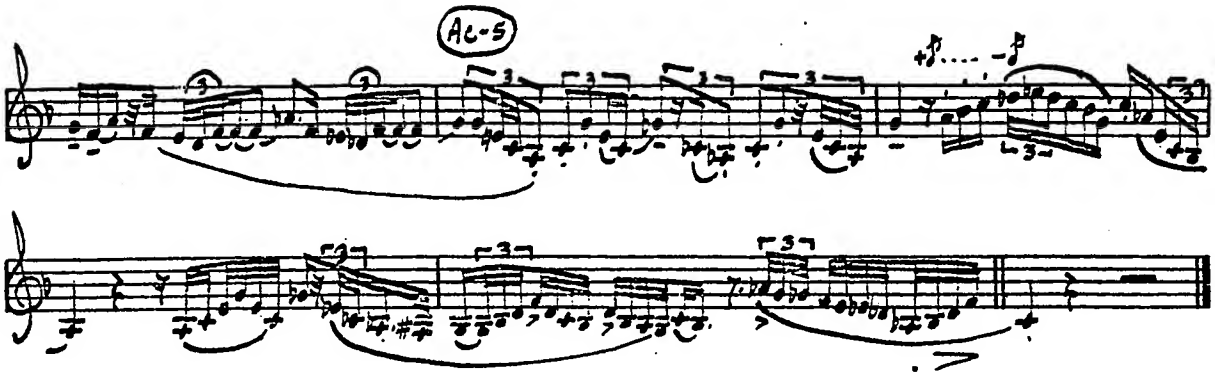

16b-5
16a3-1
16a3-5
17a1-1
17a2-1
17a2-5
17b-1
17b-5
17a3-1
17a3-5
"Au privave"

EMBRACEABLE YOU - Take 1 10/28/47

(Gram Martin, Williams 1990a) Dial 1024, others

♩= ca. 65



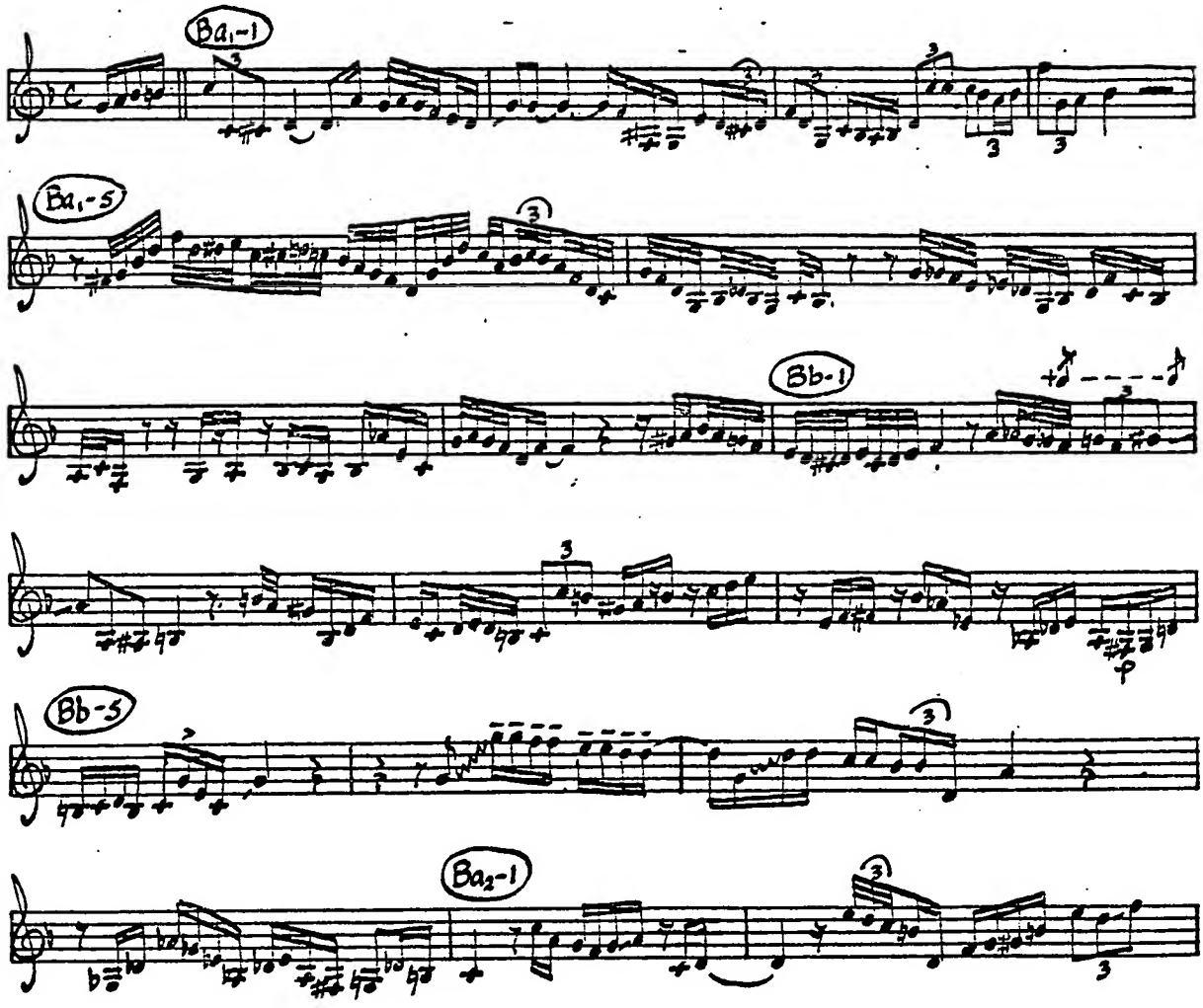


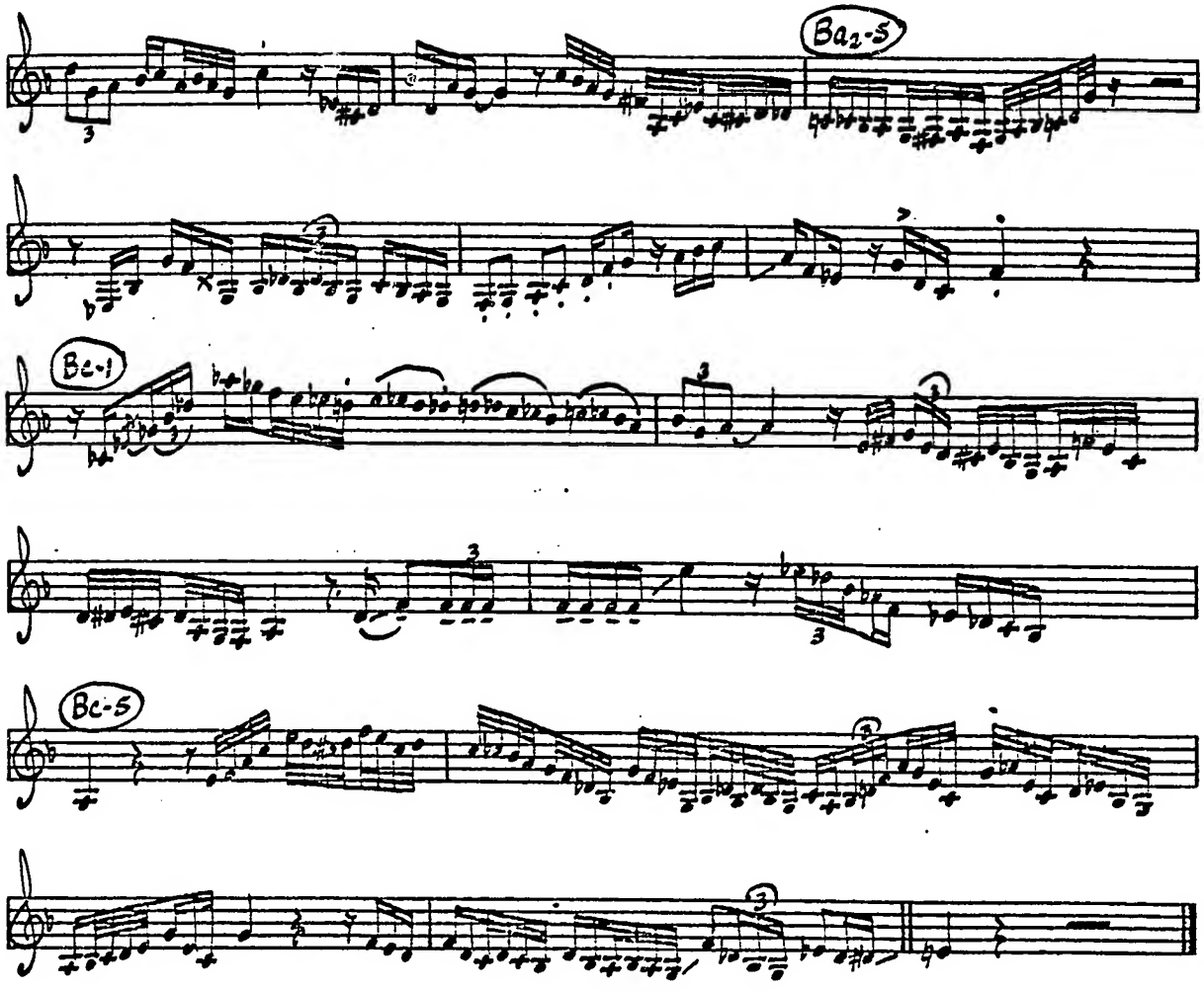
EMBRACEABLE YOU - Take 2

10/28/47

Dial 1024, others

♩= ca. 75



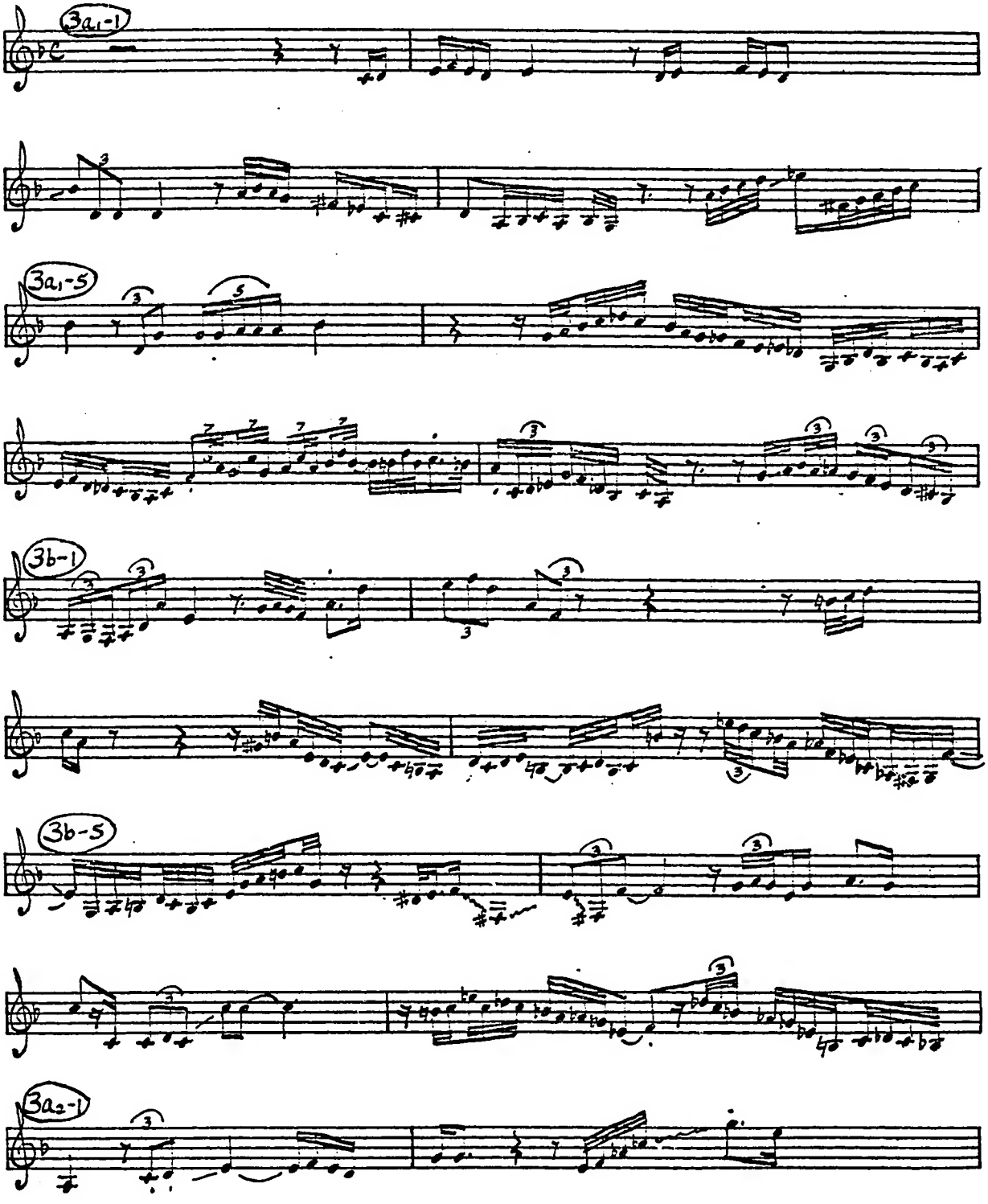

Ba2-5
Bc-1
Bc-5

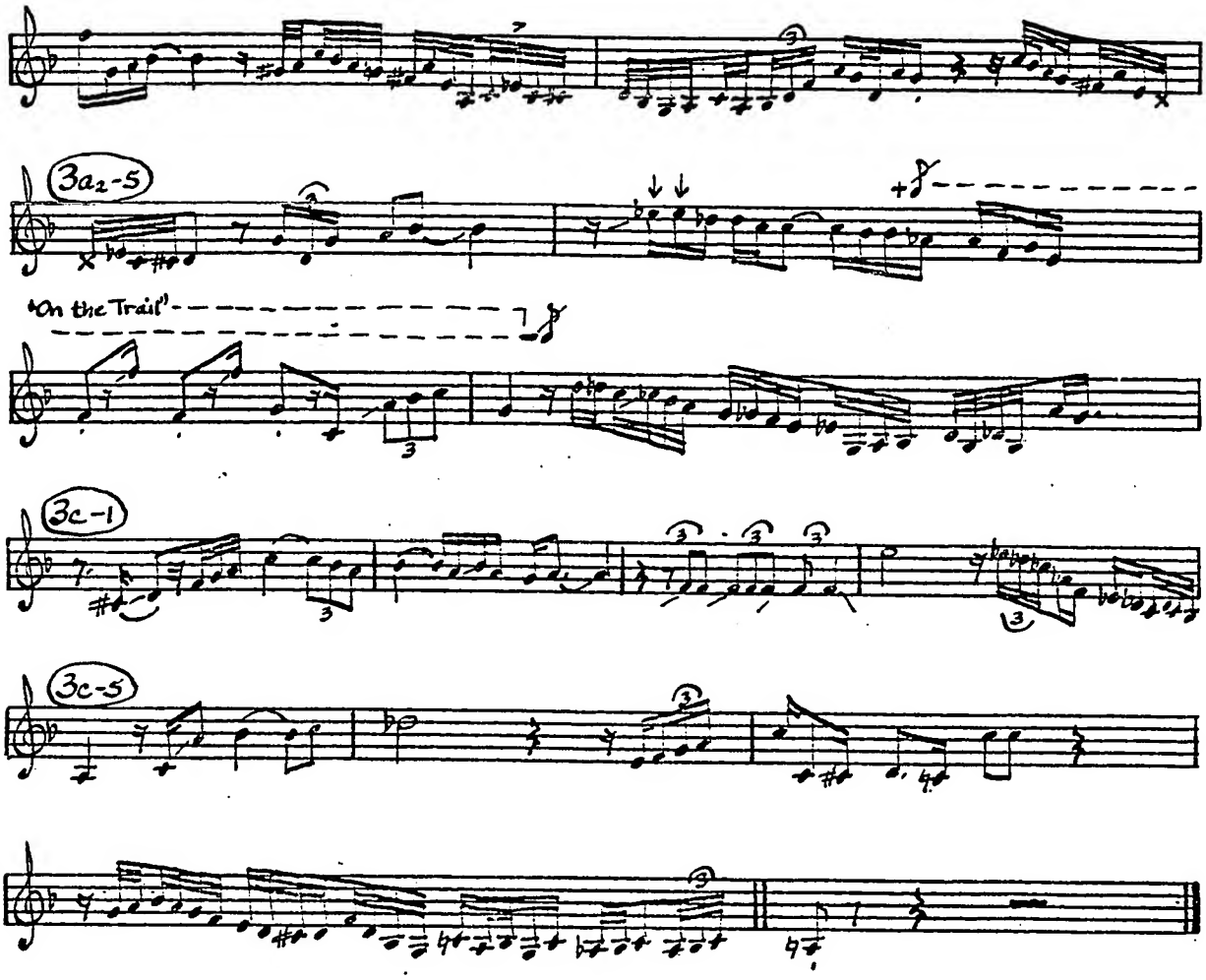
EMBRACEABLE YOU

9/18/49

Mercury MG 35013,
Verve MG Vol. 1, others

♩= ca. 60



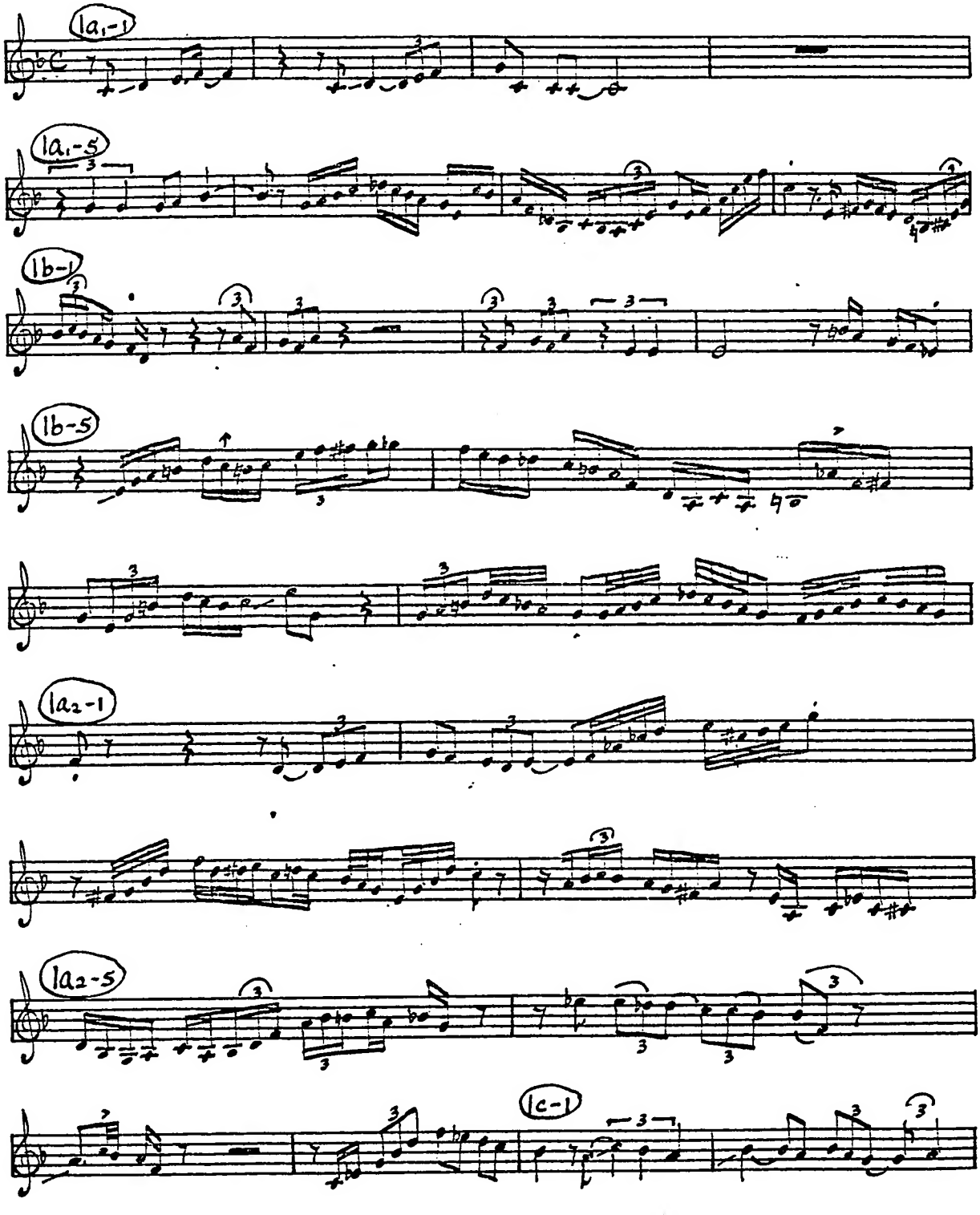

3a2-5
"On the Trail"
3c-1
3c-5

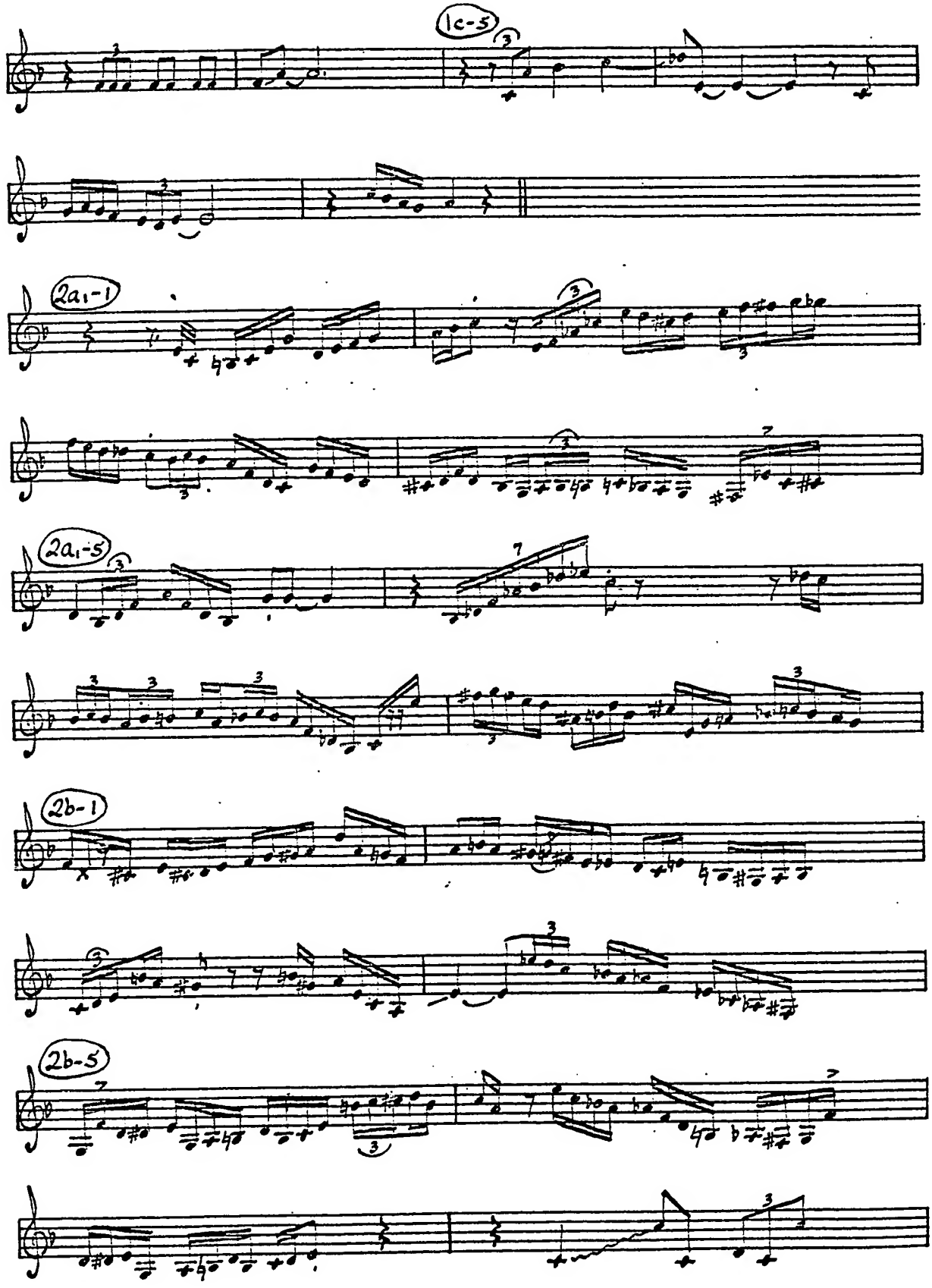
EMBRACEABLE YOU

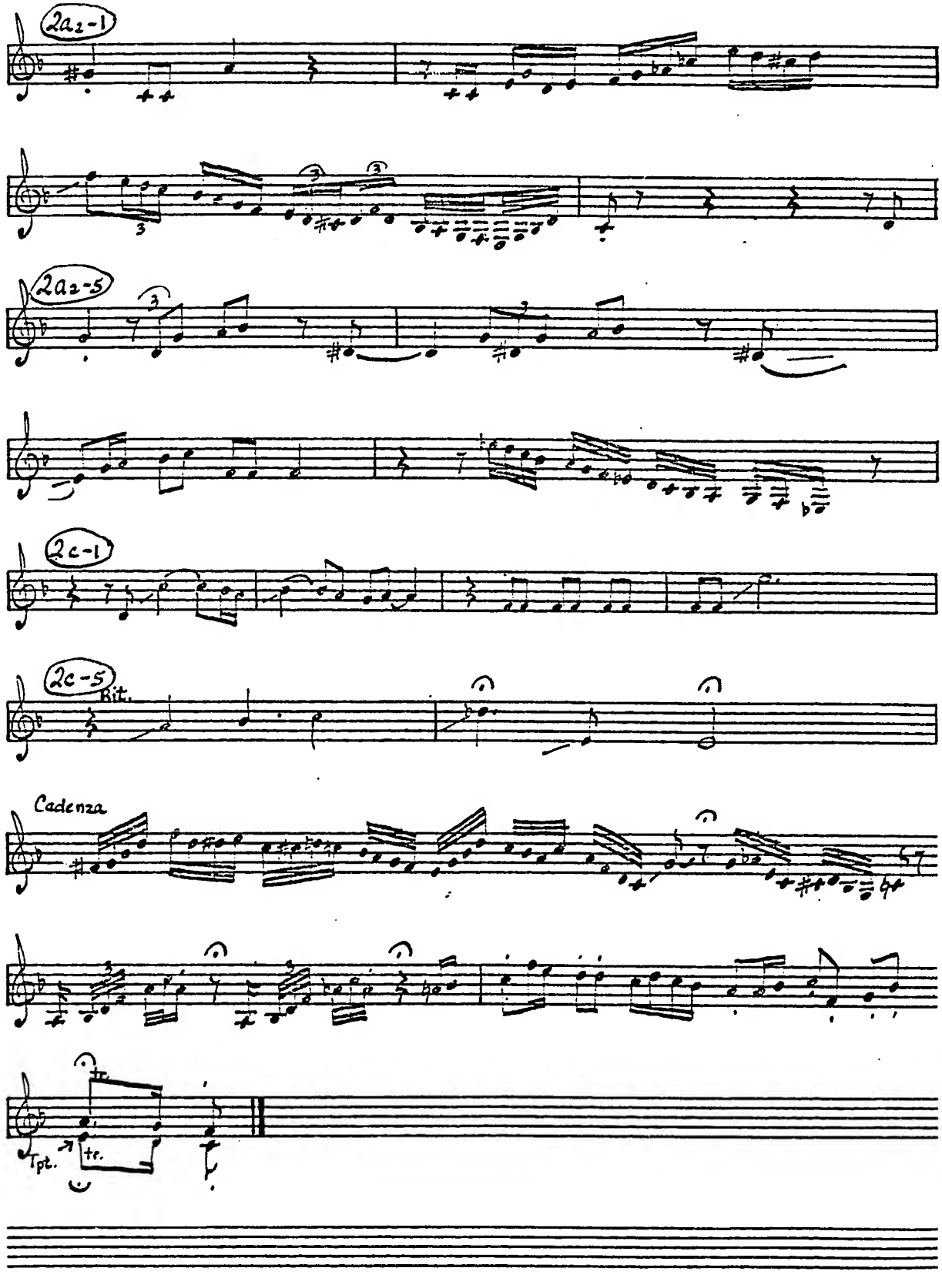
11/24/50A

Sonet SLP 29, others

♩= ca. 125



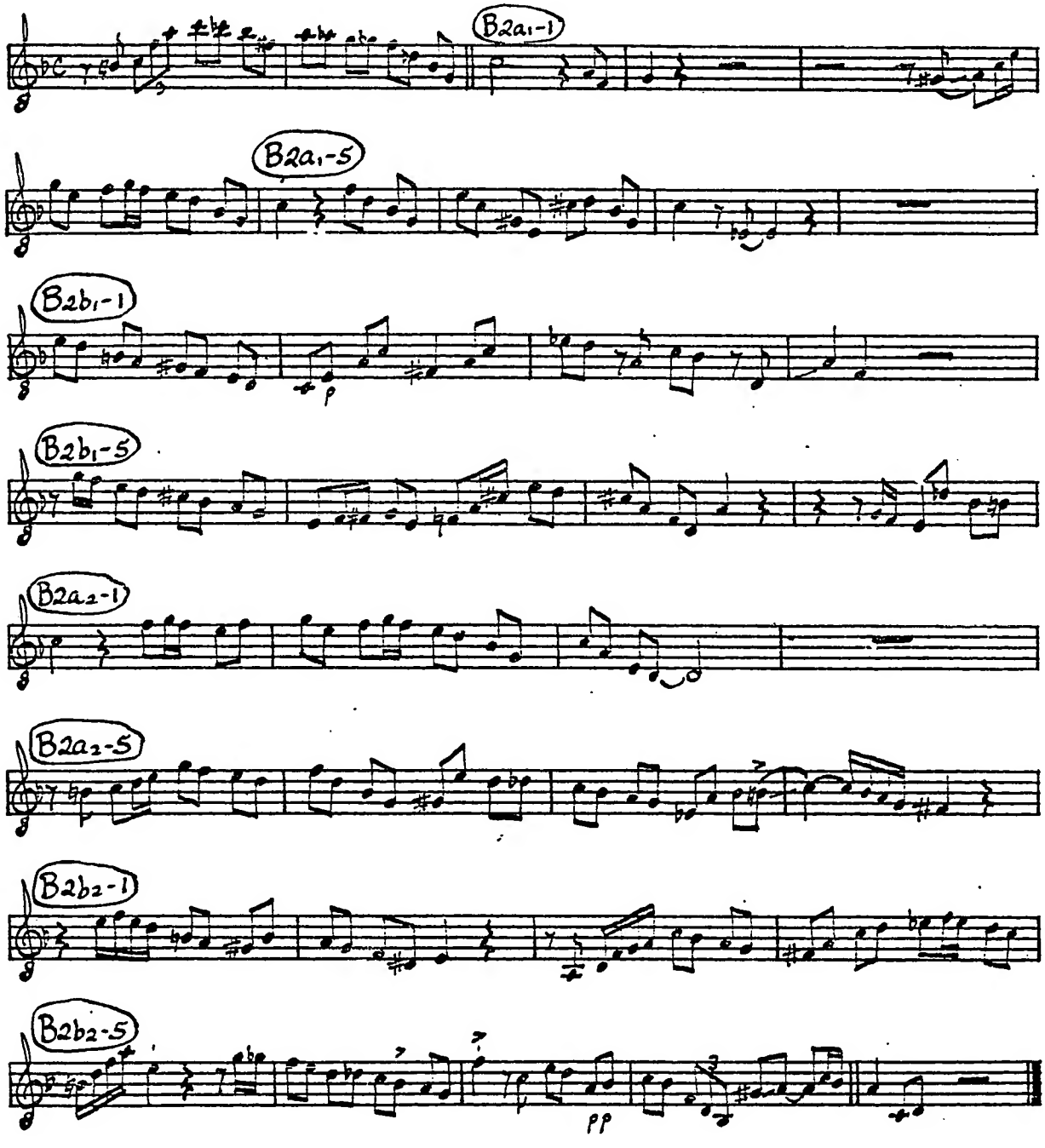

1c-5
2a1-1
2a1-5
2b-1
2b-5


2a2-1
2a2-5
2c-1
2c-5
Rit.
Cadenza
tr.
Tpt.
tr.

LITTLE WILLIE LEAPS Take 2 8/47

Savoy MG 12001, others

♩= ca. 210

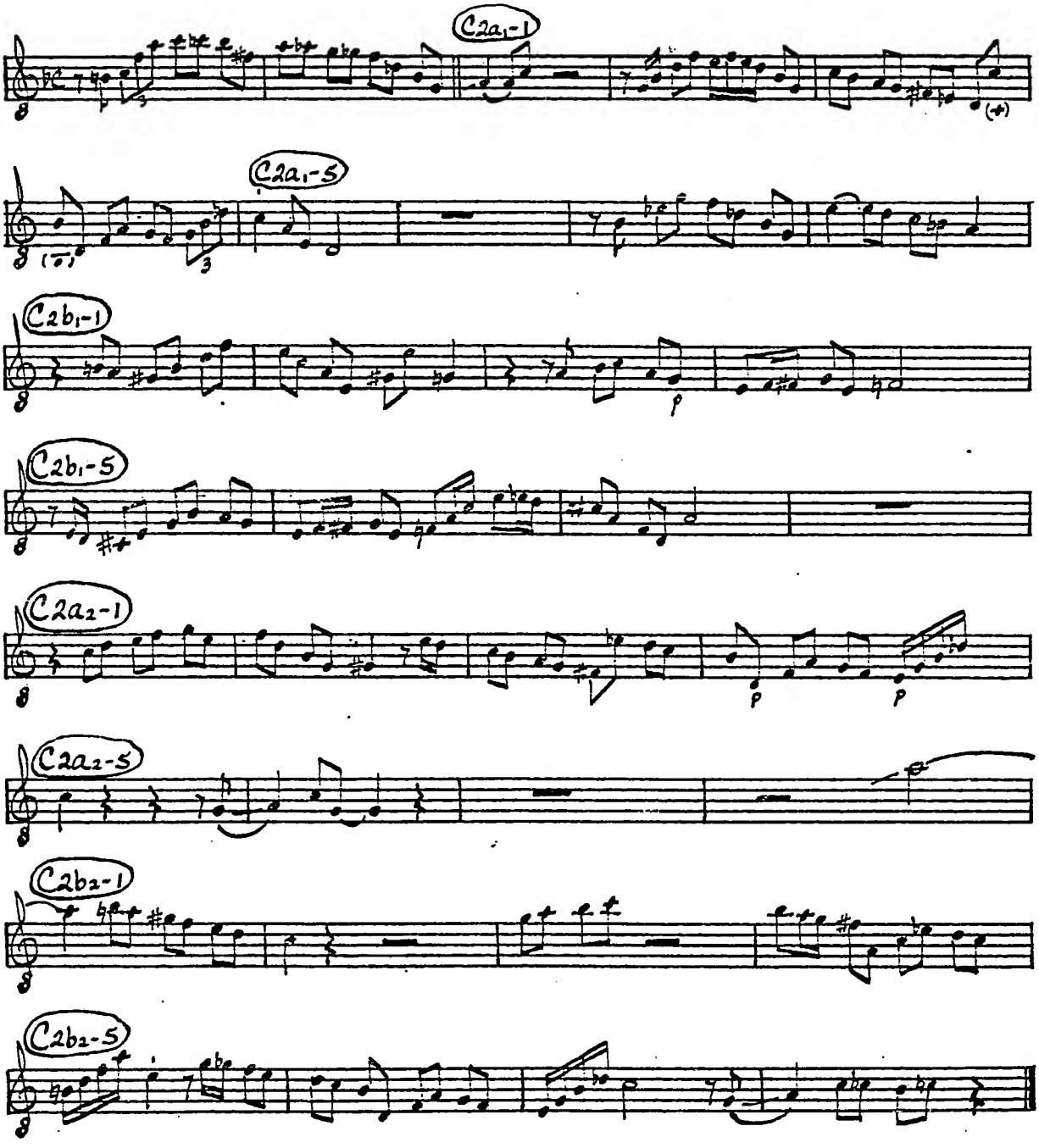


LITTLE WILLIE LEAPS - Take 3

8/47

Savoy 939, MG 12001, others

♪= ca. 230

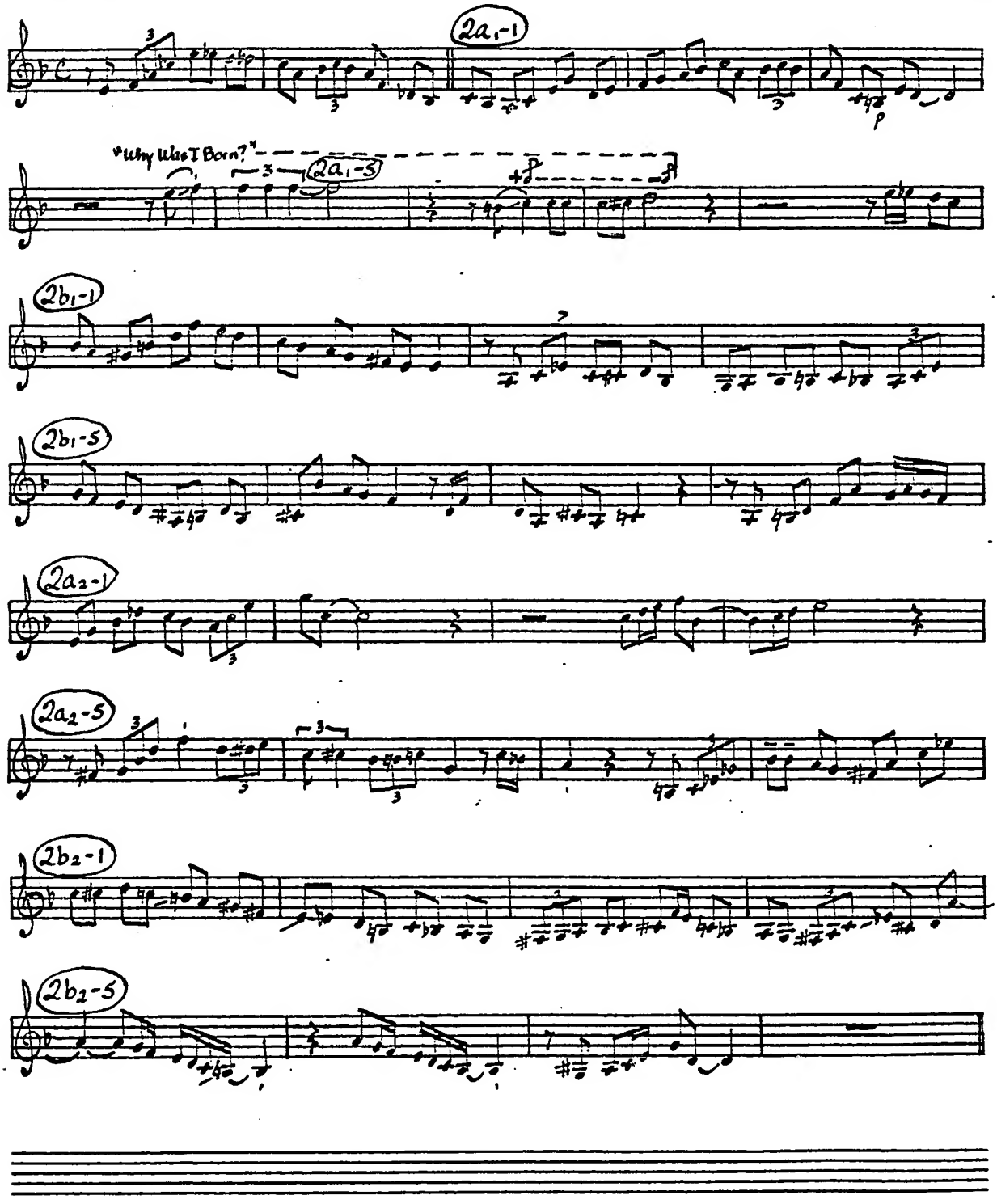


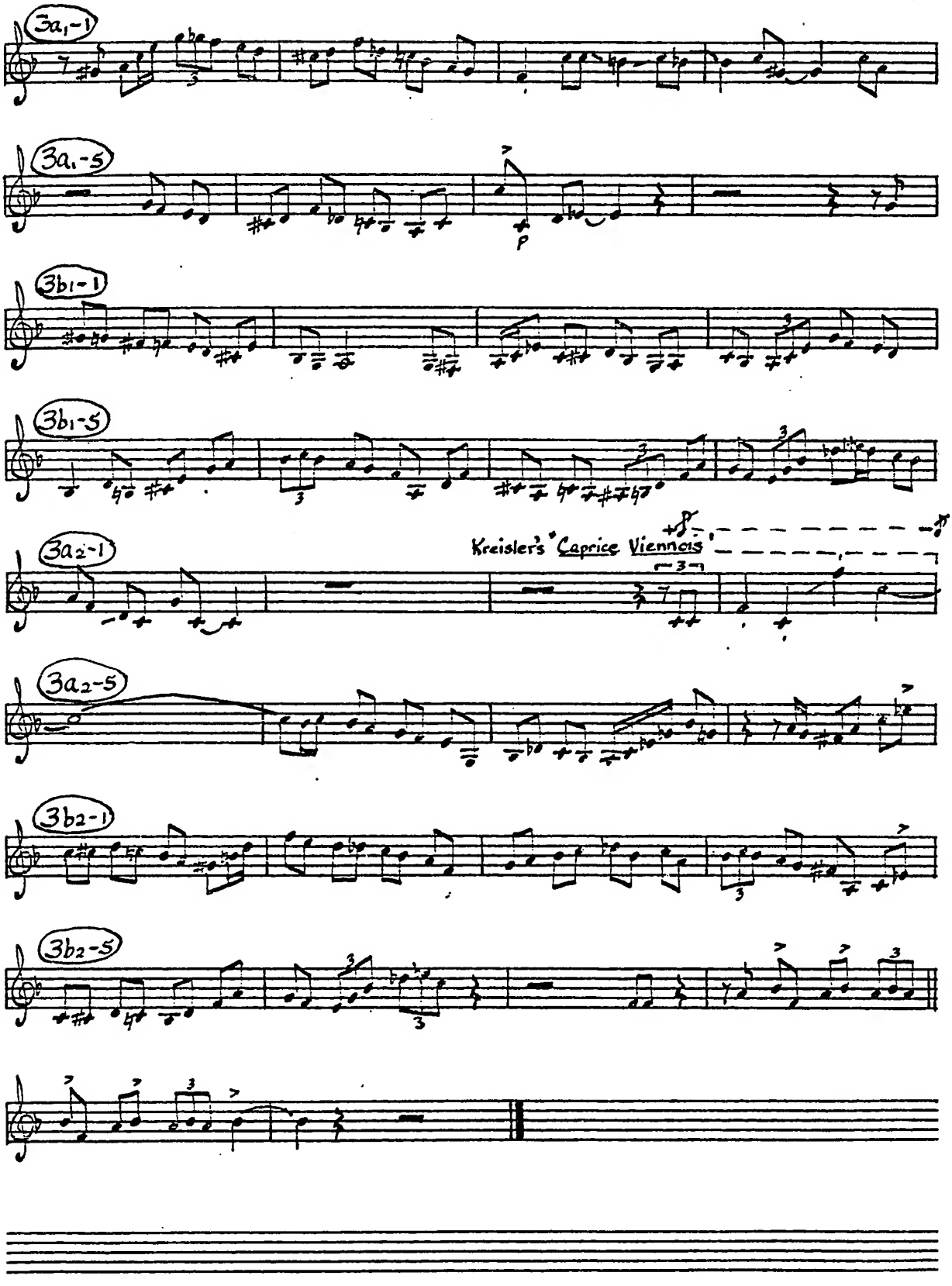
LITTLE WILLIE LEAPS

12/25/48

Okidoke, ESP bird 1

♩ = ca. 245



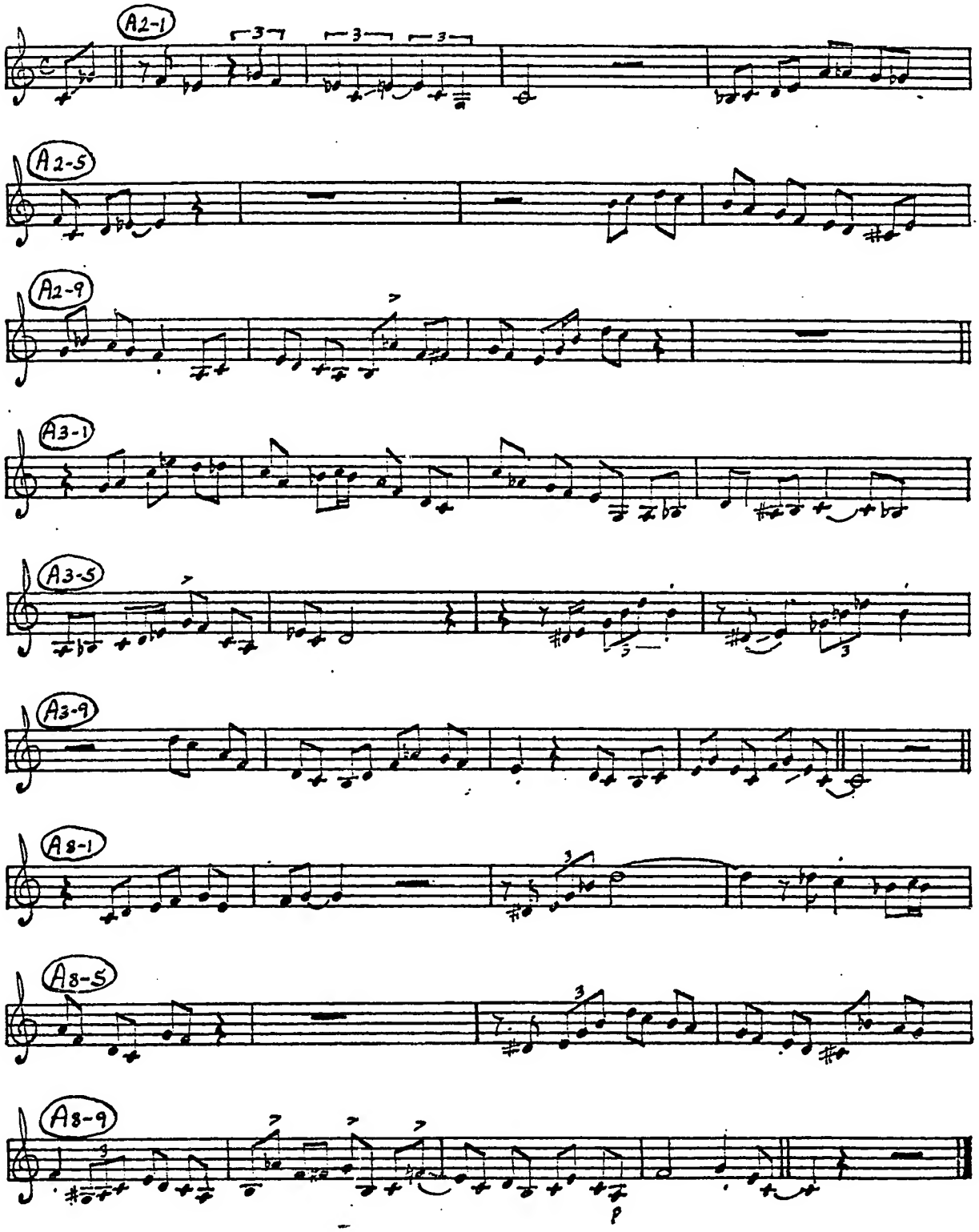

3a1-1
3a1-5
p
3b1-1
3b1-5
3a2-1
Kreisler's "Caprice Viennois"
3a2-5
3b2-1
3b2-5

Cool Blues - Take 1

2/19/47

Dial LP 202, others

♩= ca. 260

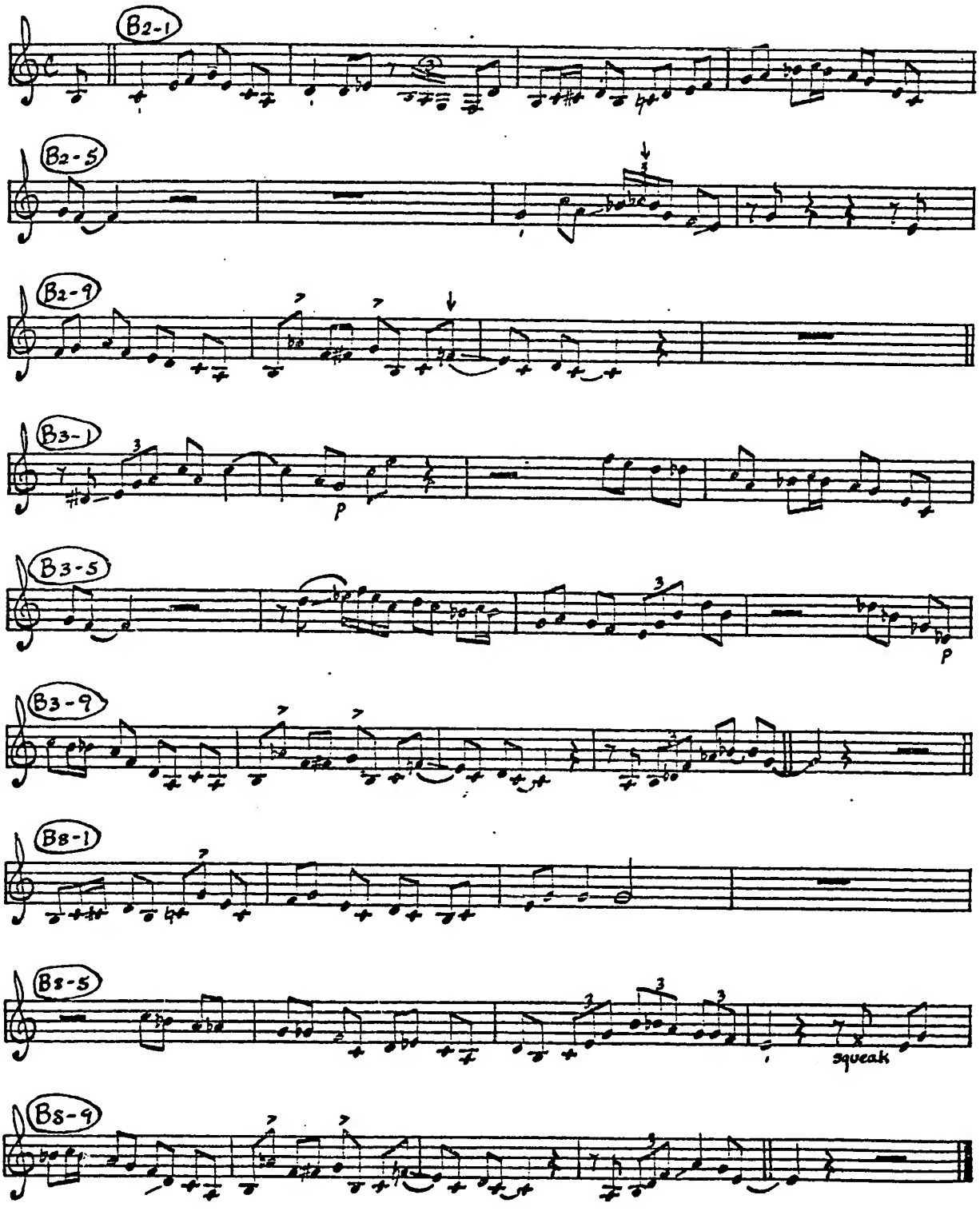


Cool Blues - Take 2

2/19/47

Dial LP 901, others

♩= ca. 220

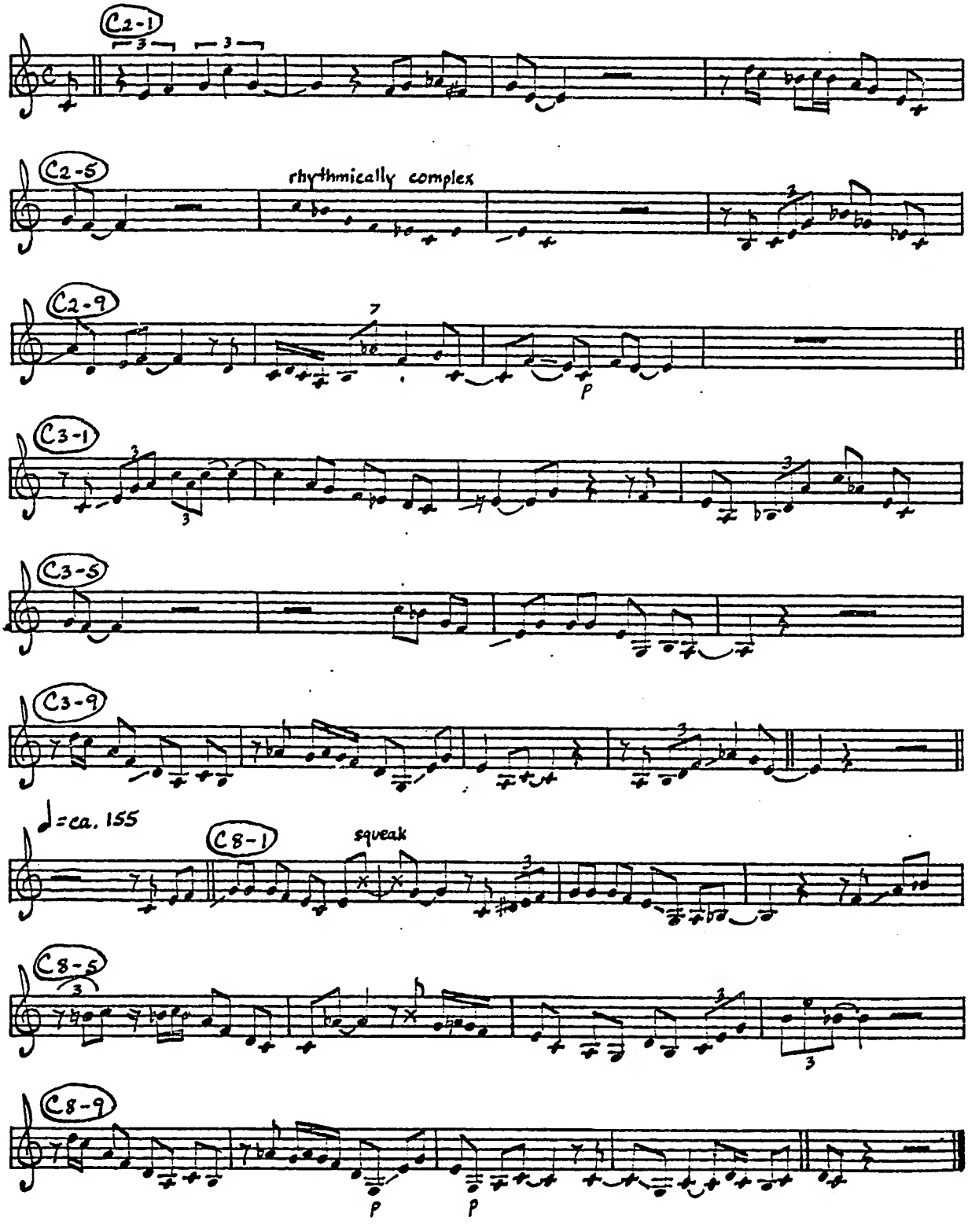


Cool Blues - Take 3

2/19/47

Dial 1015, others

♩ = ca. 165

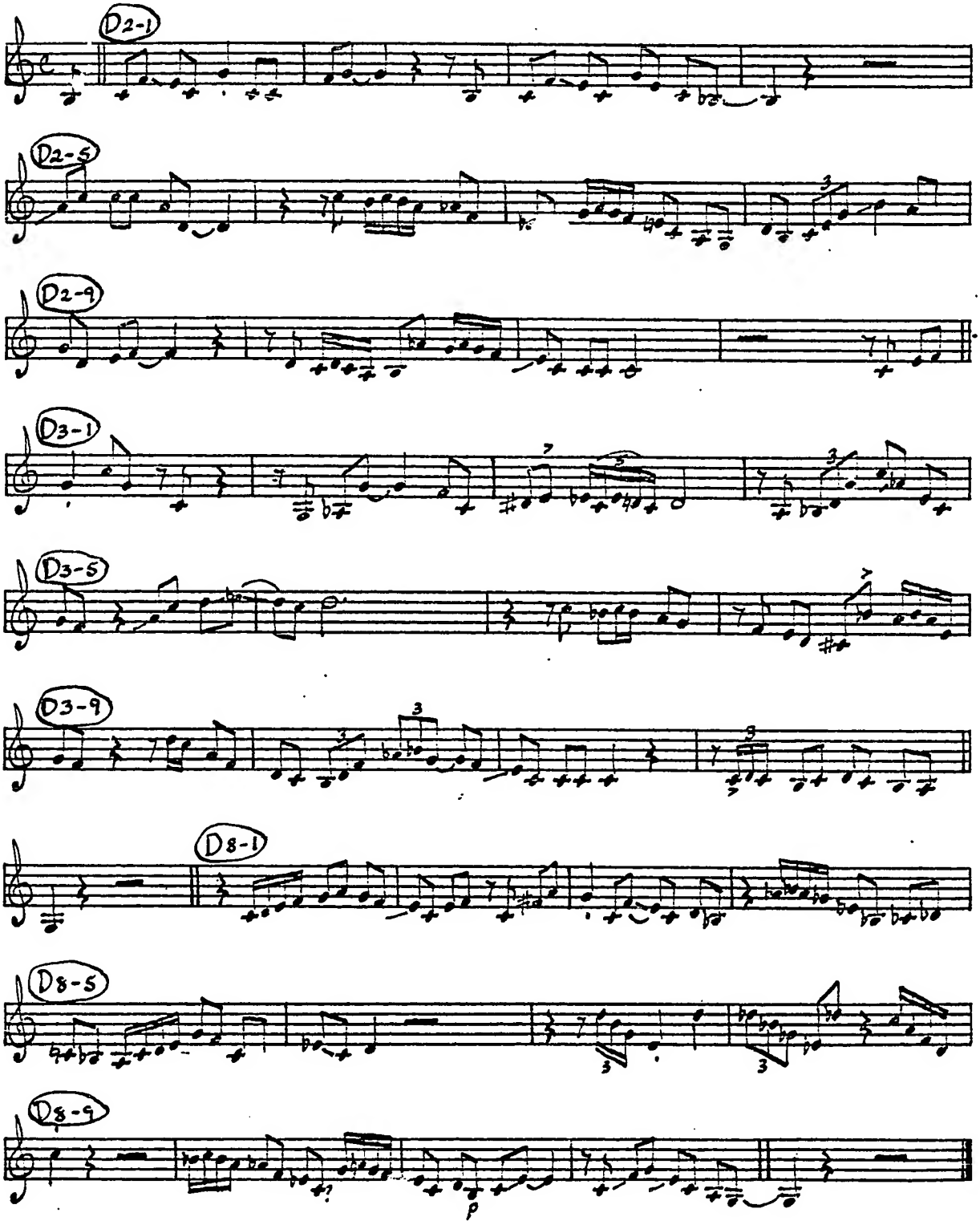


Cool Blues - Take 4

2/19/47

Dial LP 901, others

♩= ca. 180

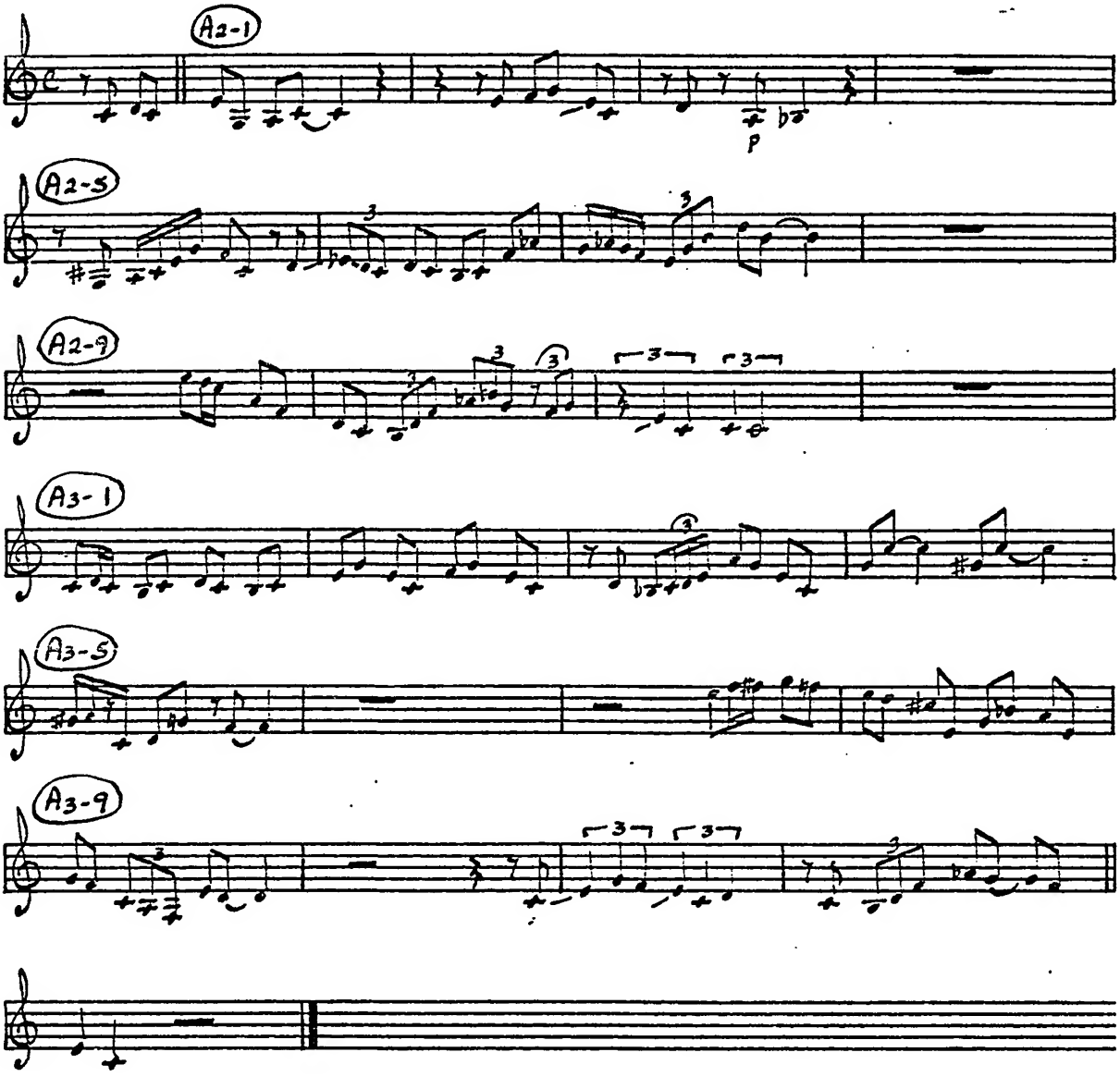


Relaxin' at Camarillo - Take 1

2/26/47

Dial 1030, others

♩ = ca. 190

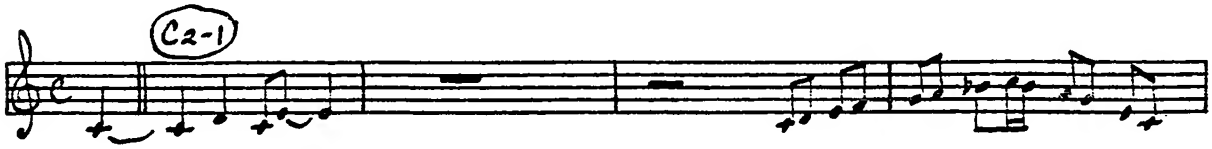


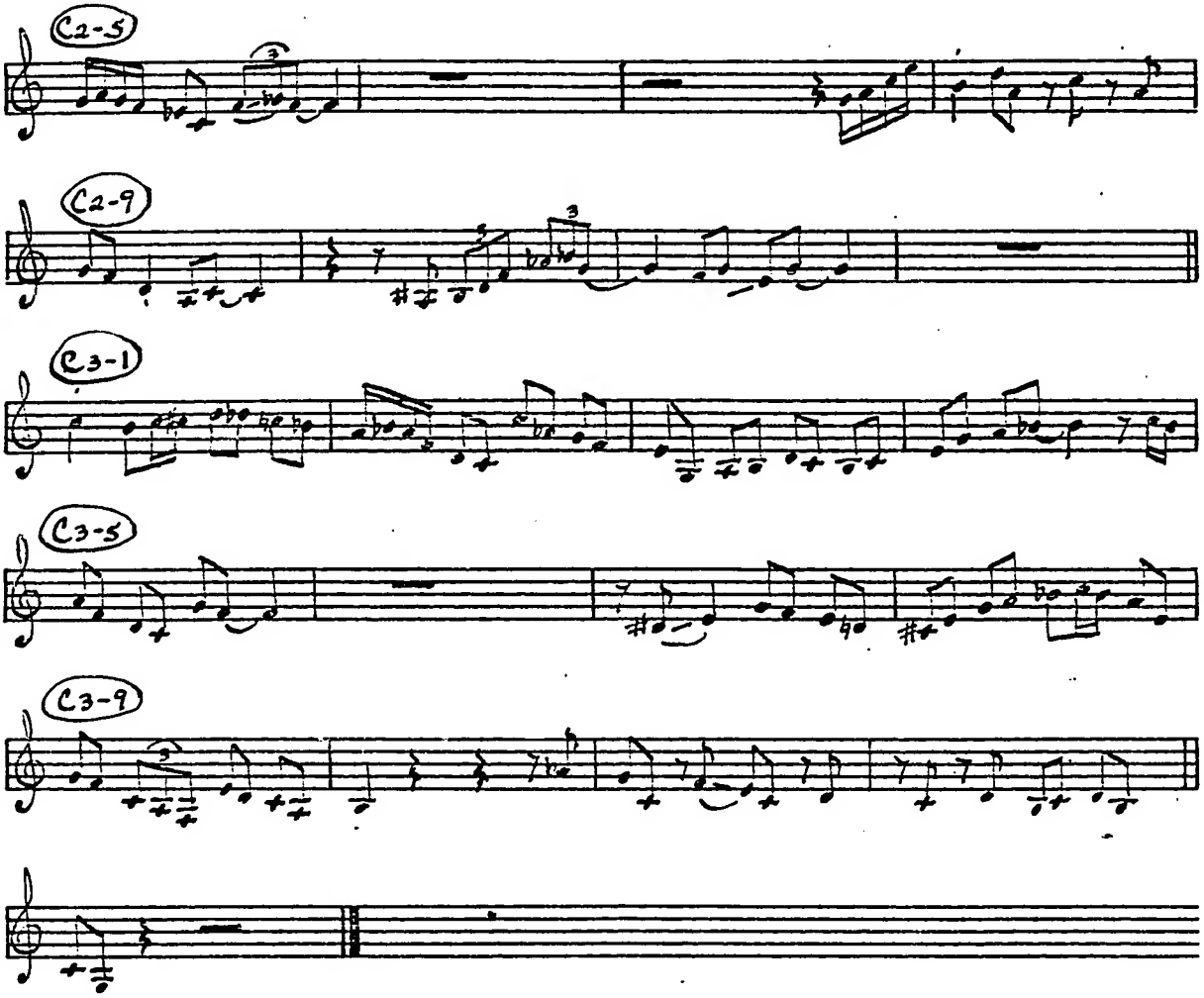
Relaxin' at Camarillo - Take 3

2/26/47

Dial 1012, others

♩ = ca. 195

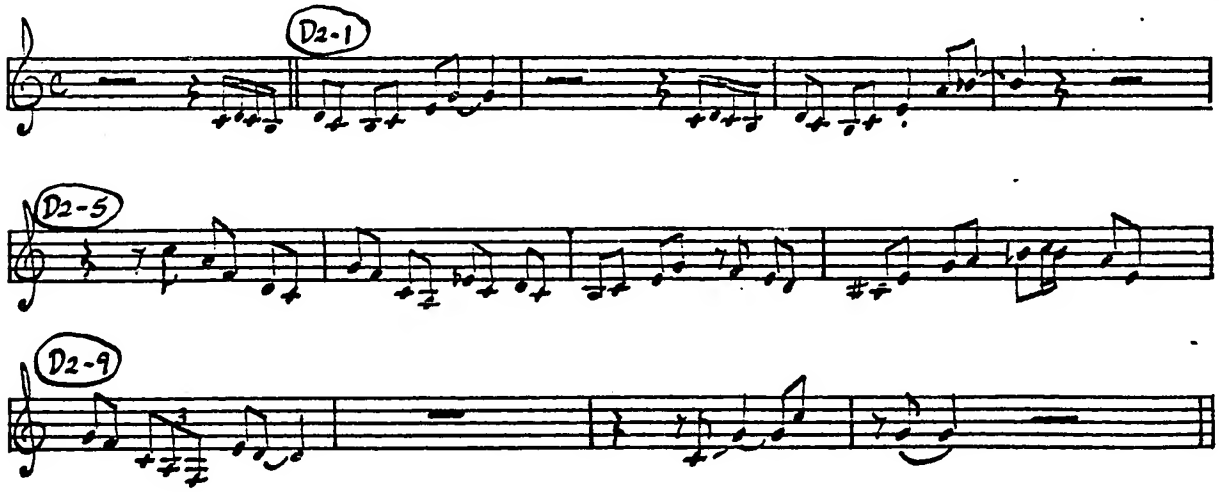


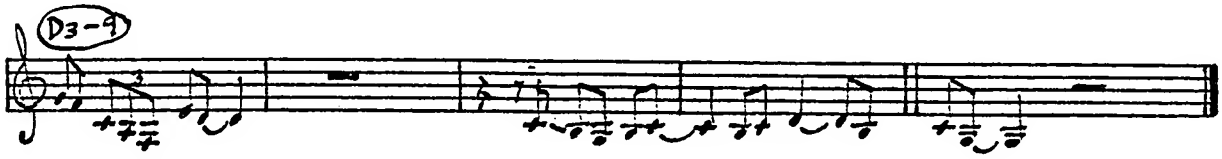


RELAXIN' AT CAMARILLO - Take 4 2/26/47

Dial LP 901, others

♩= ca. 190

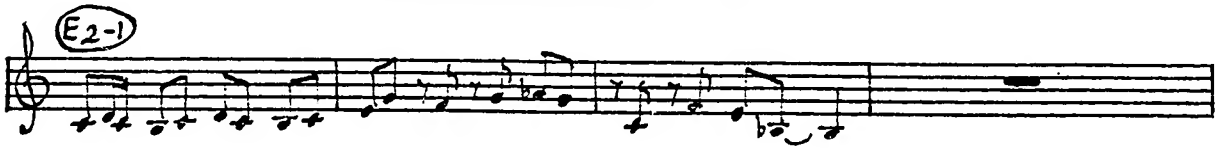


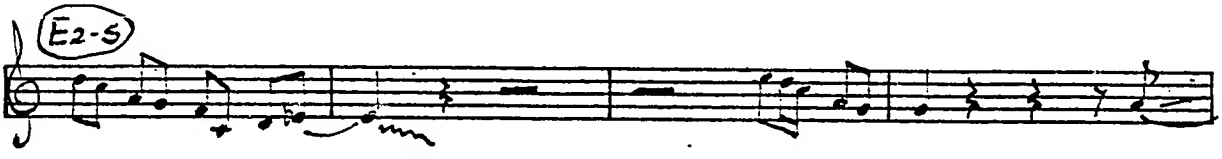


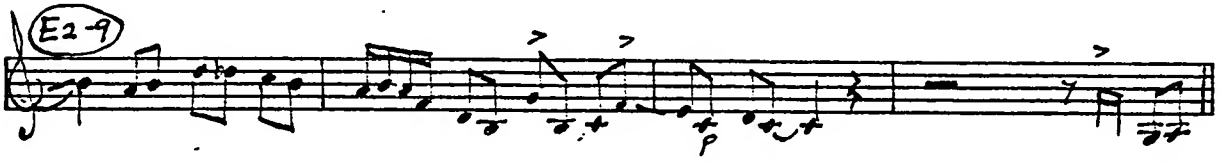
RELAXIN' AT CAMARILLO - Take 5 2/26/47

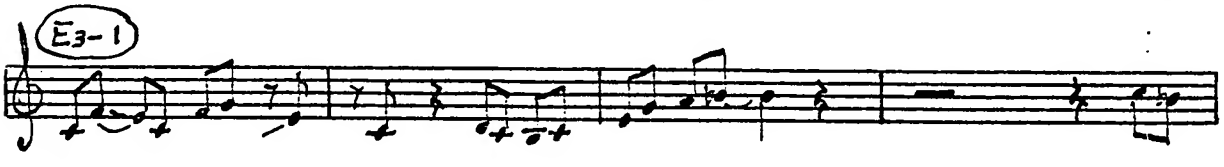
Dial LP 202, others

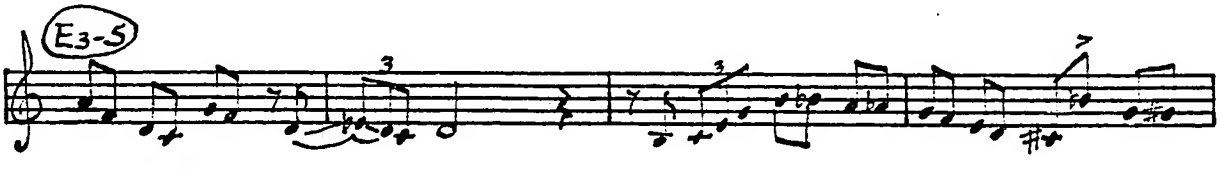
♩ = ca. 205

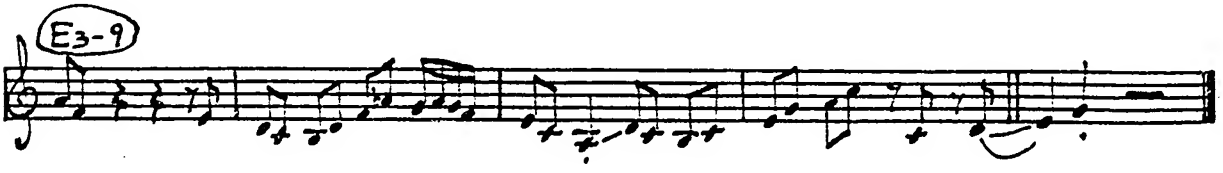








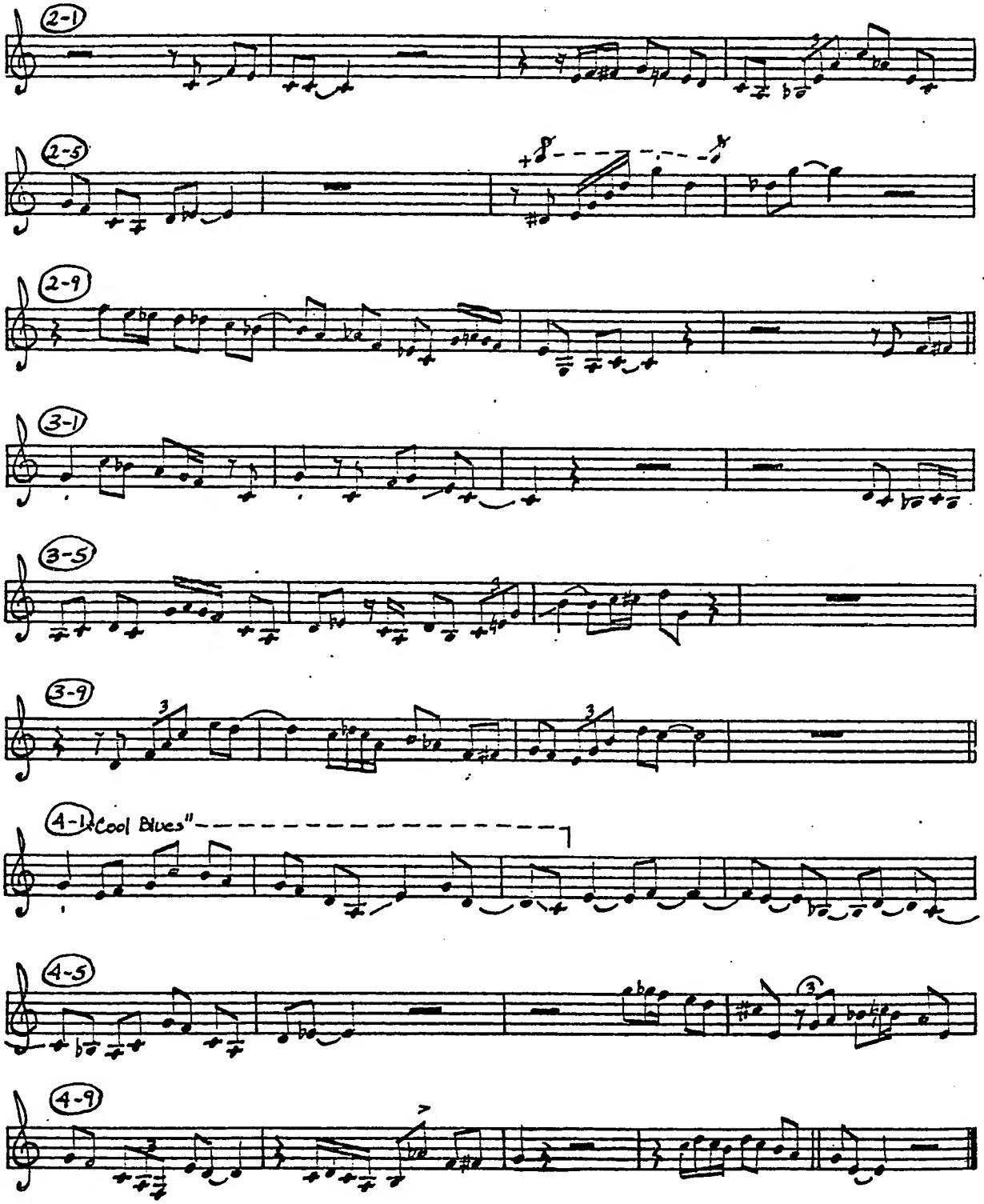




CHERYL Take 2 5/47

Savoy 952, MG 12001, others

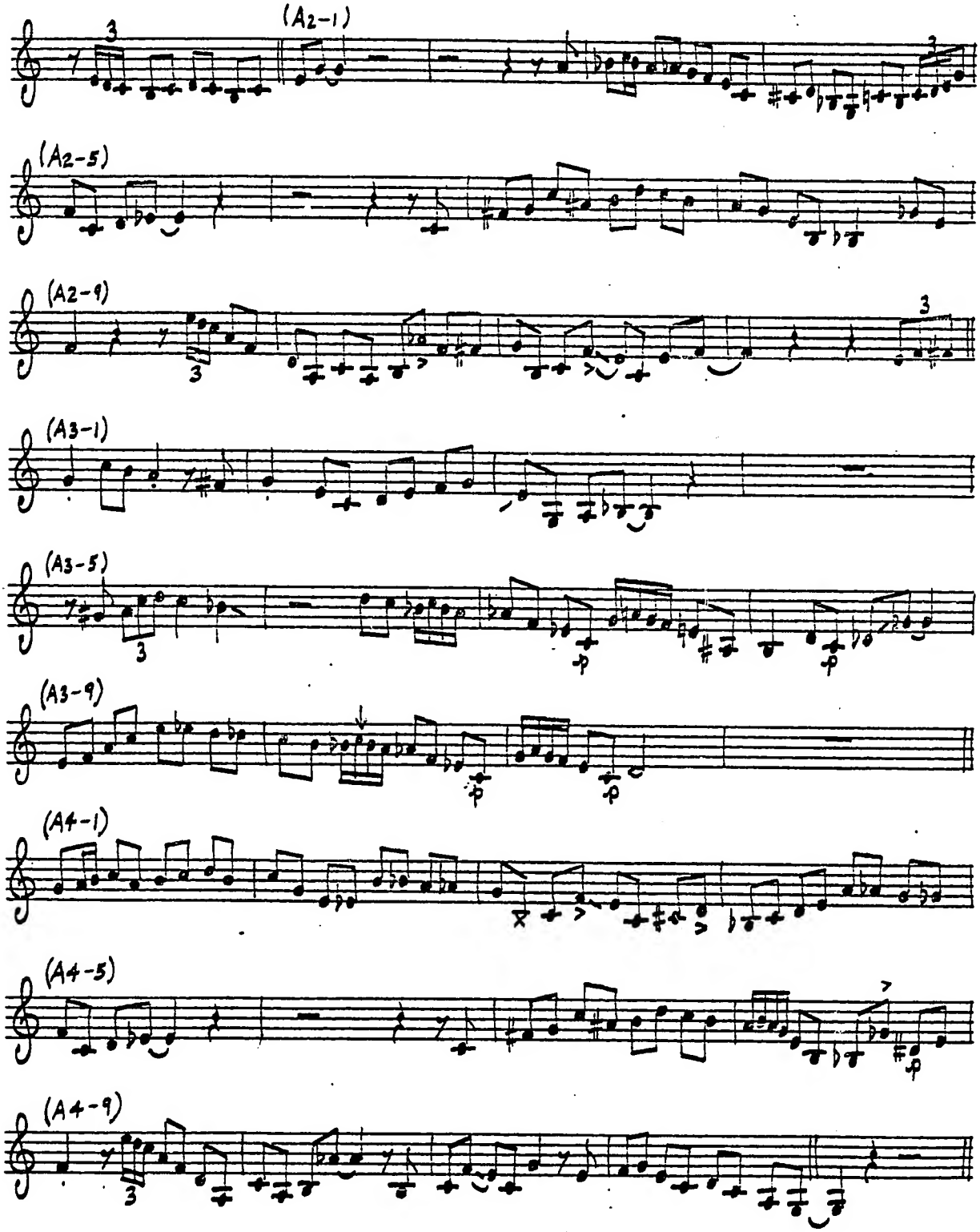
♩ = ca. 185



PERHAPS 9/48; SAVOY MG 12014, OTHERS

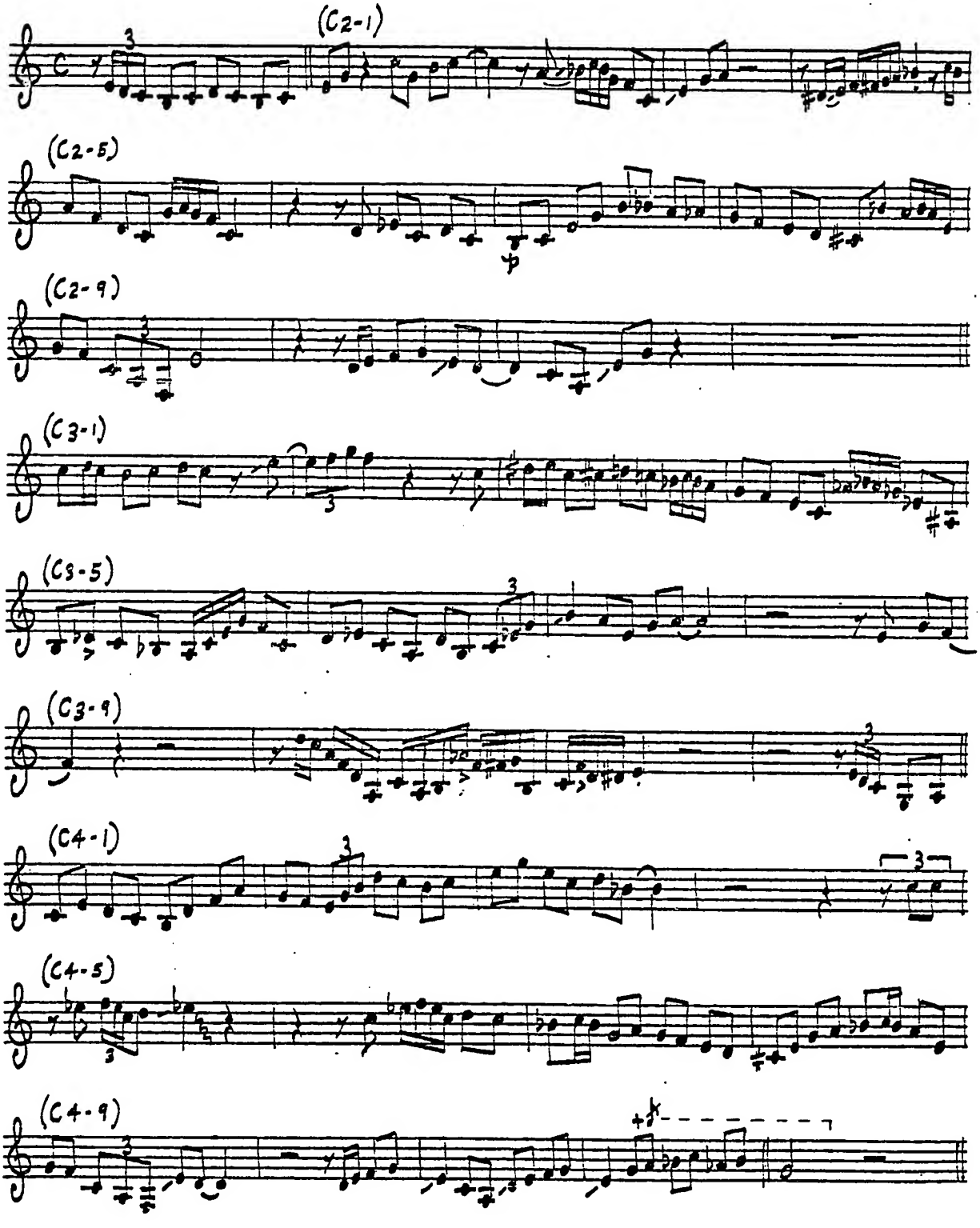
♩ = ca. 200

TAKE 1



PERHAPS 9/48; SAVOY MG 12009, OTHERS

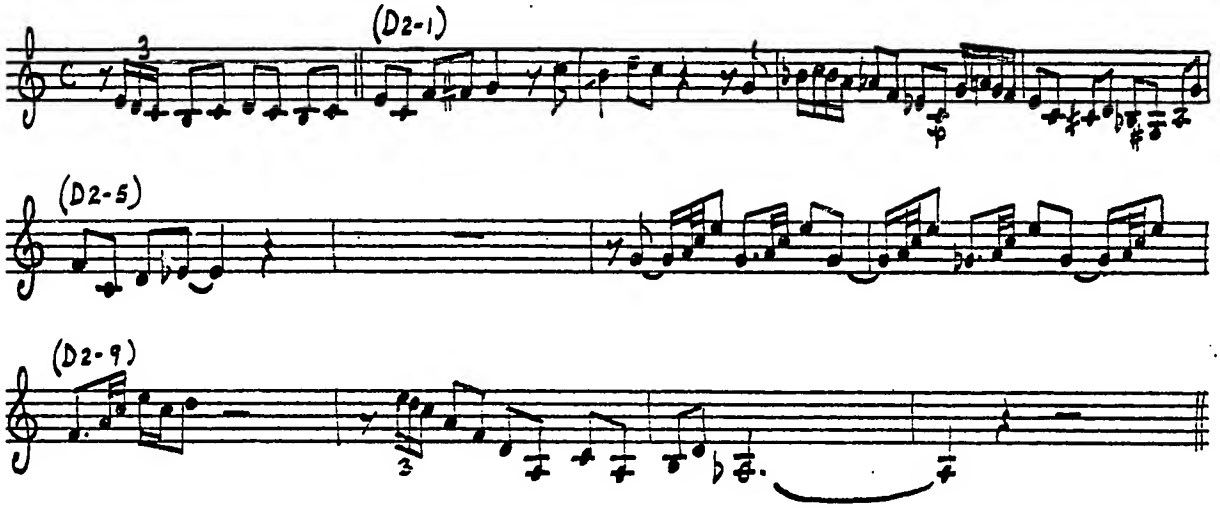
♩= CA. 190 TAKE 3



PERHAPS 9/48; SAVOY MG 12000, OTHERS

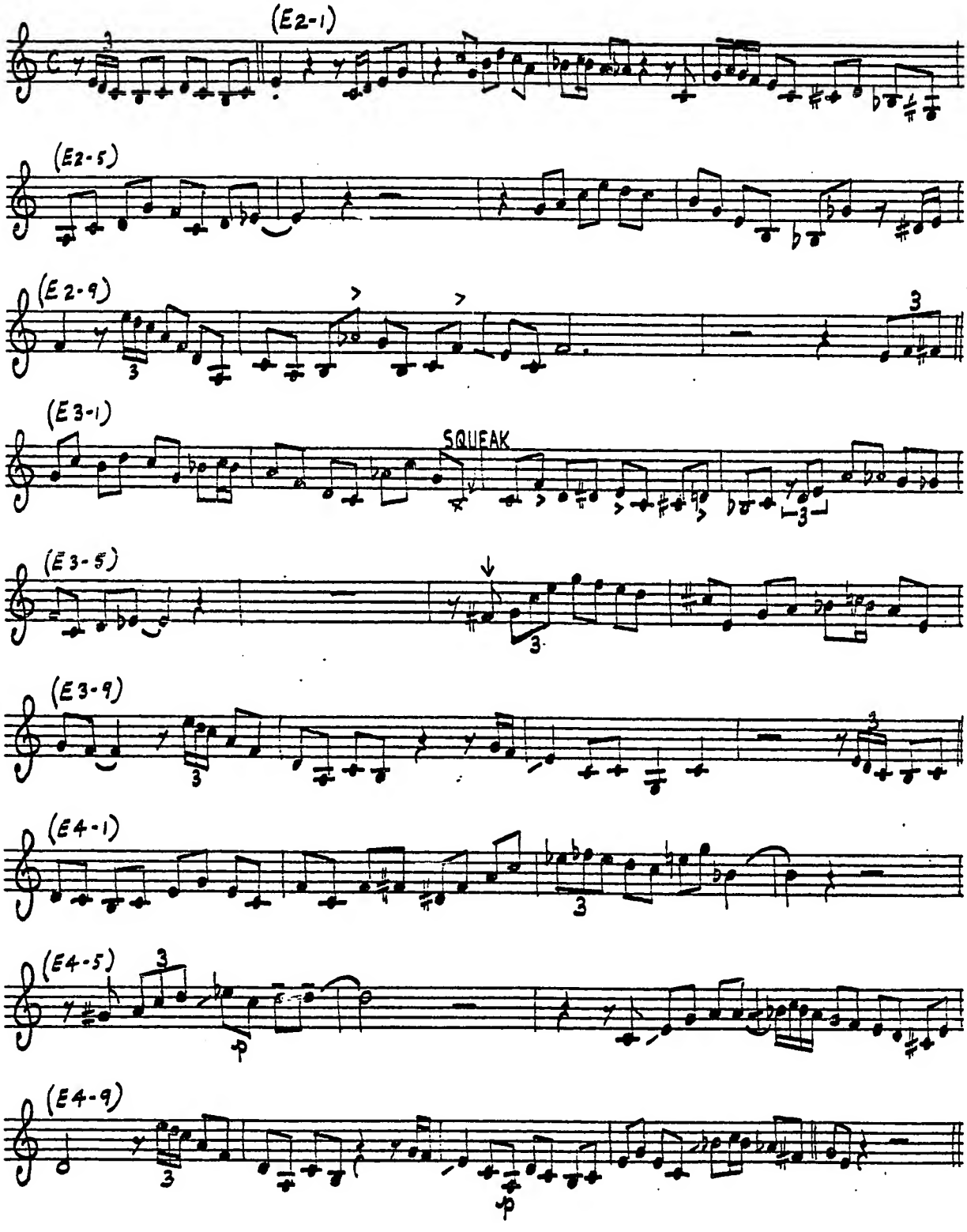
♩ = CA. 185

TAKE 4



PERHAPS 9/48; SAVOY MG 12000, OTHERS

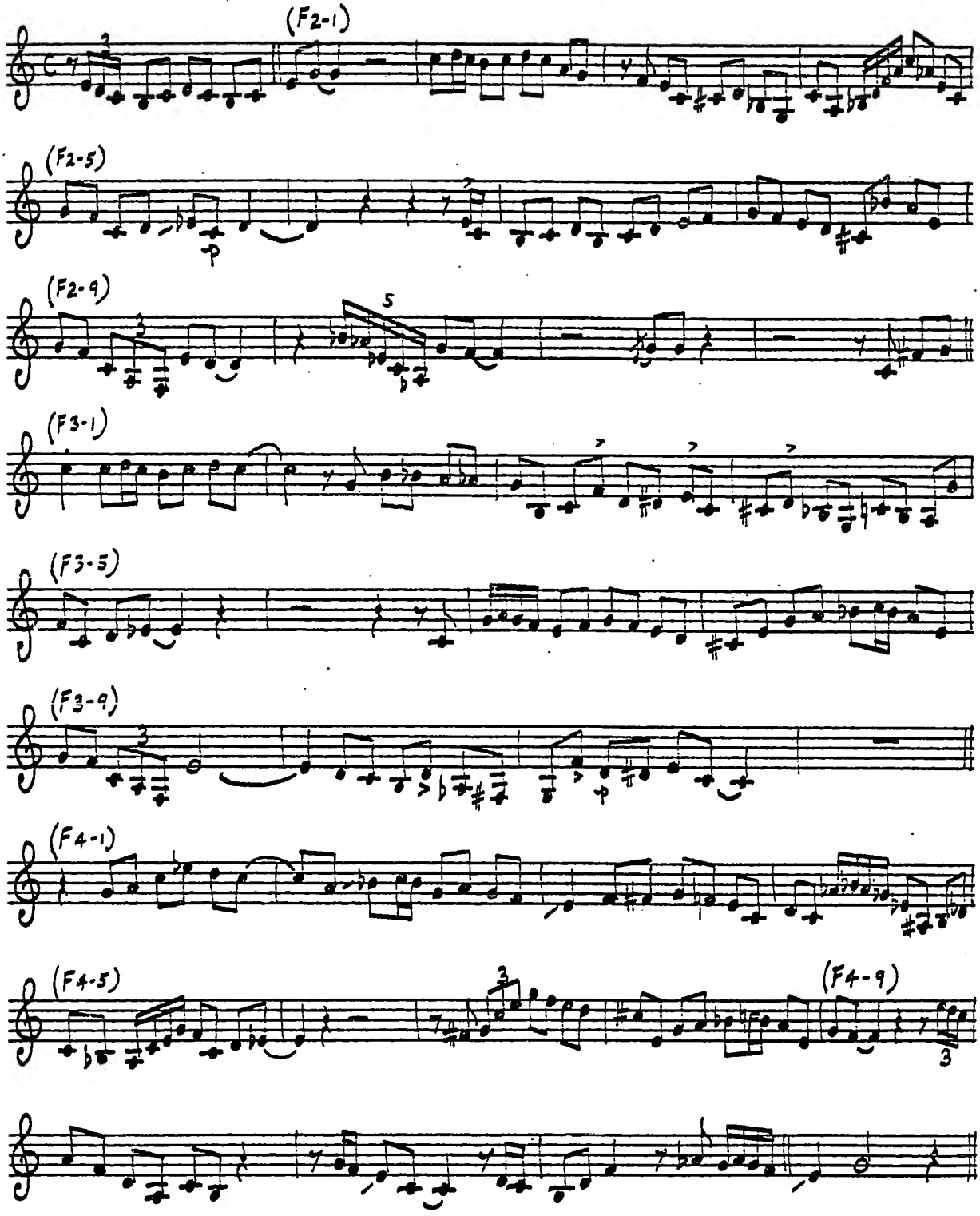
♩= CA.195 TAKE 5



PERHAPS 9/48; SAVOY 938, MG 12000, OTHERS

♩= CA. 195

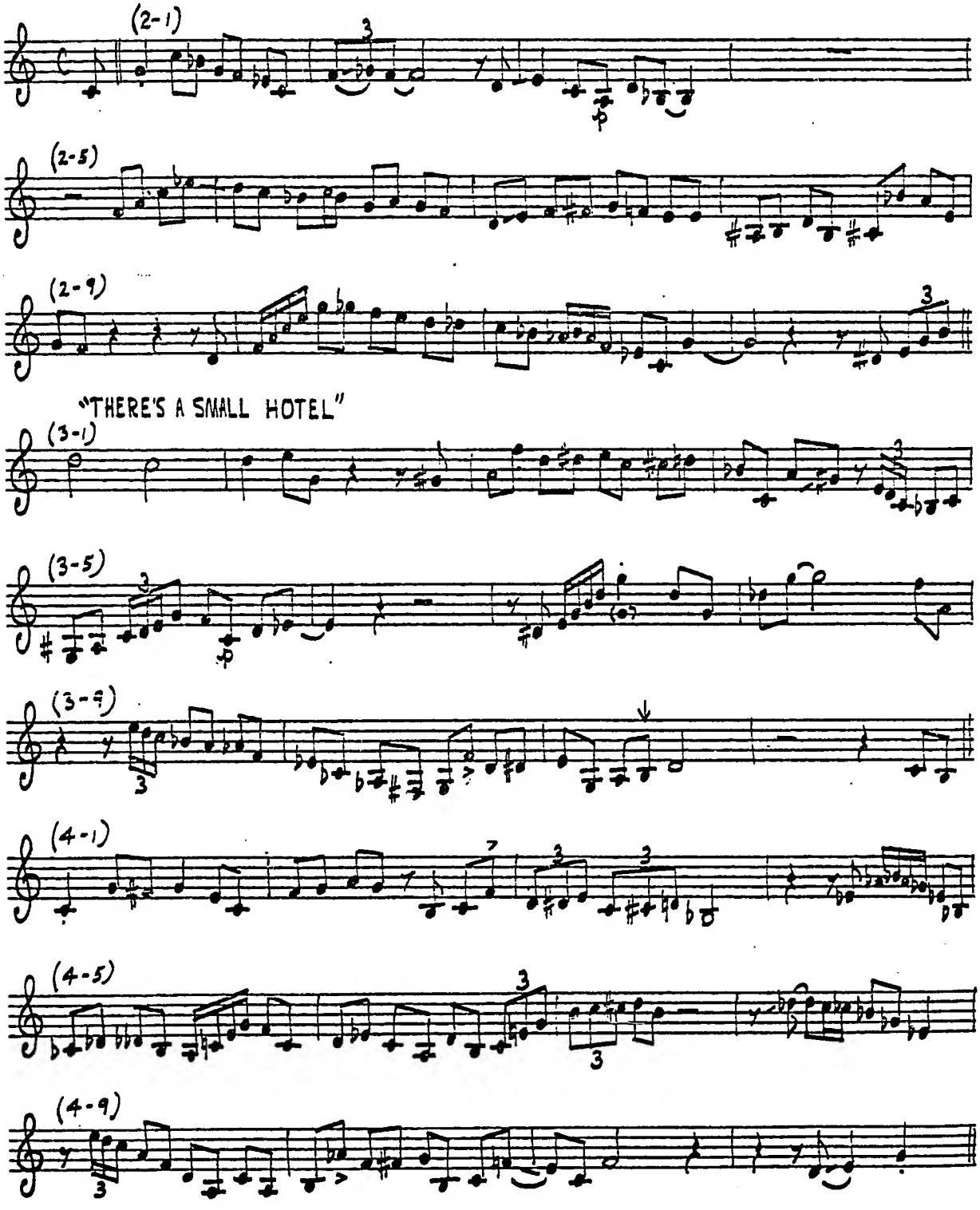
TAKE 6

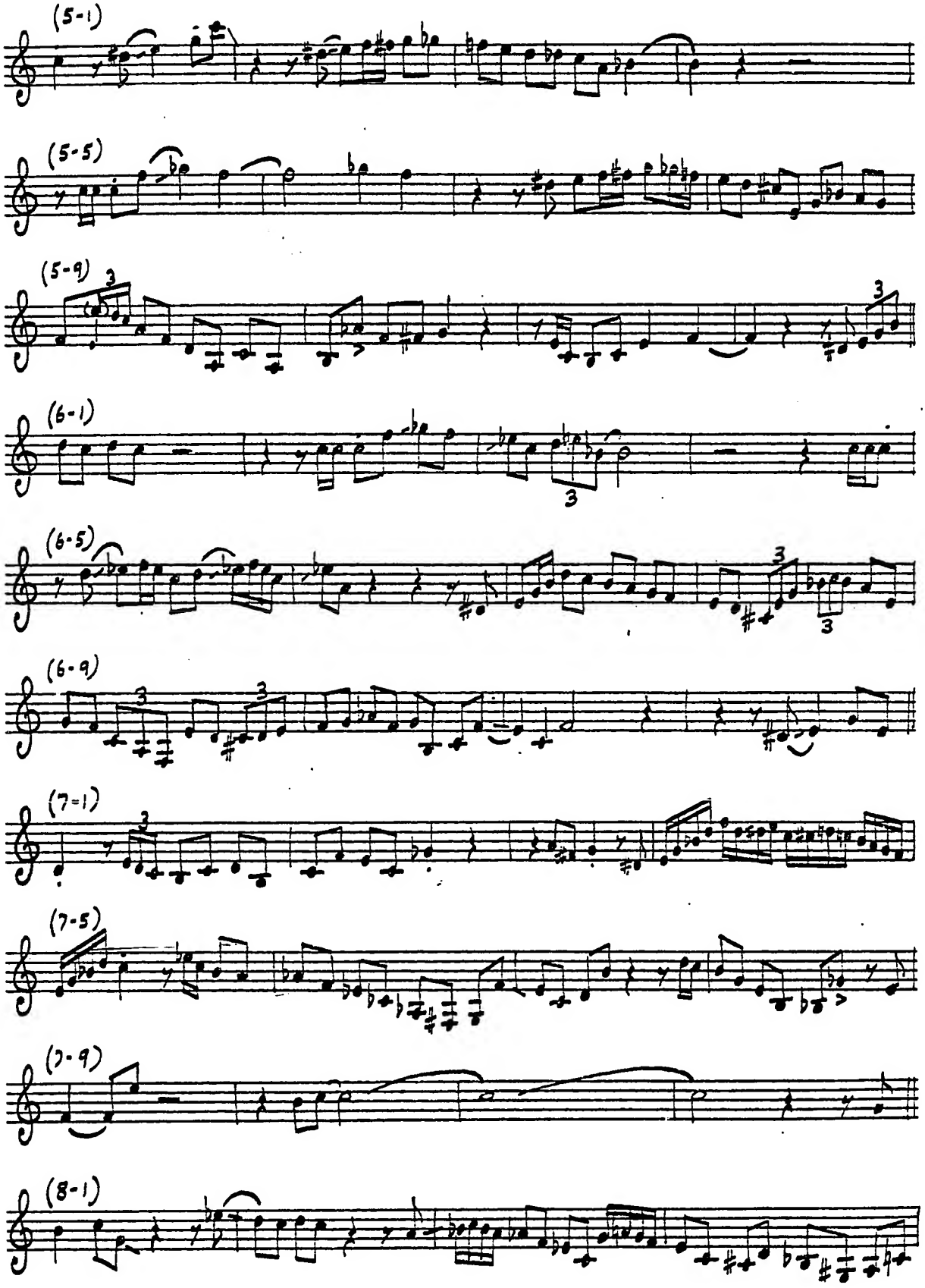


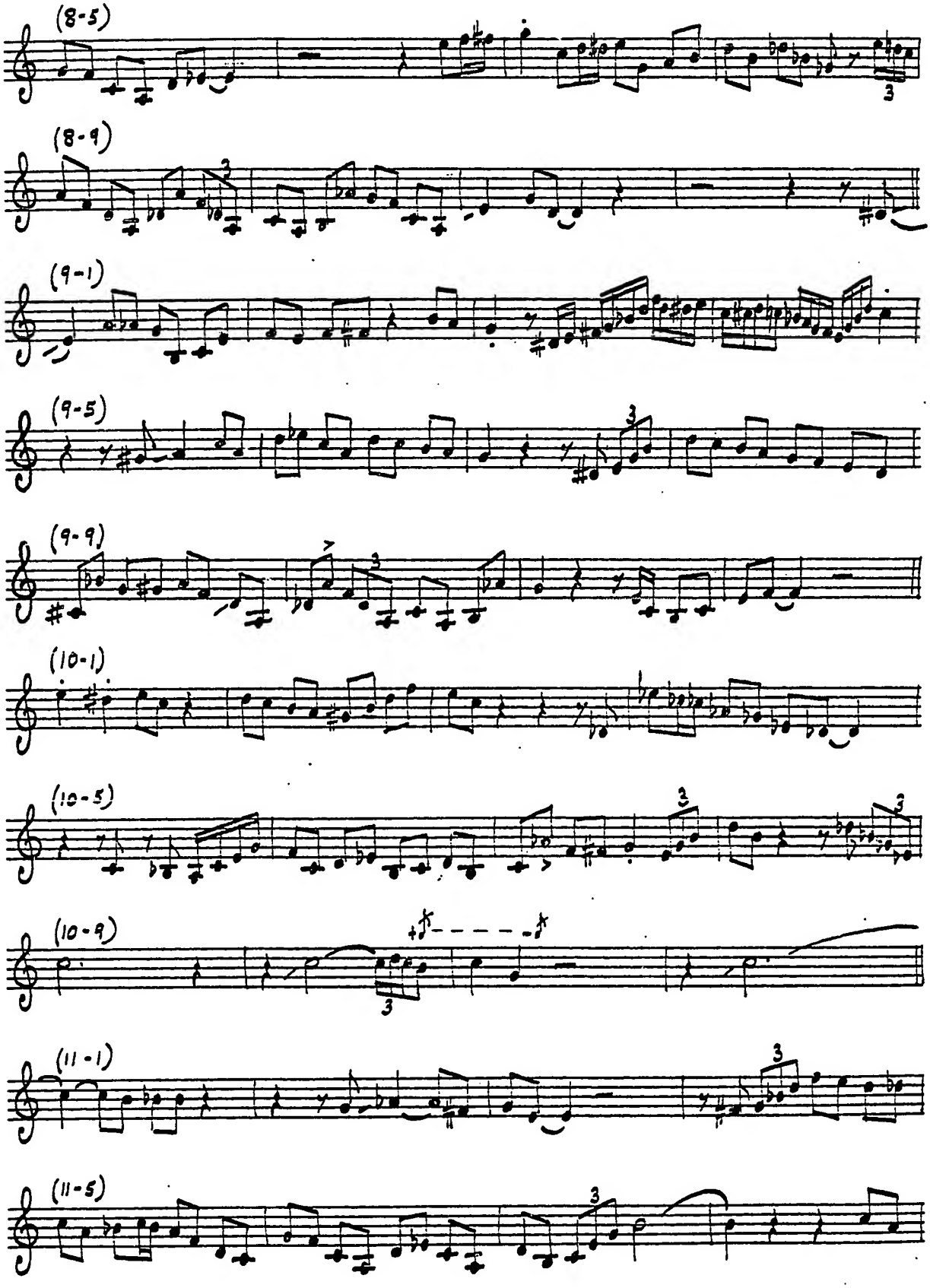
COOL BLUES 1949

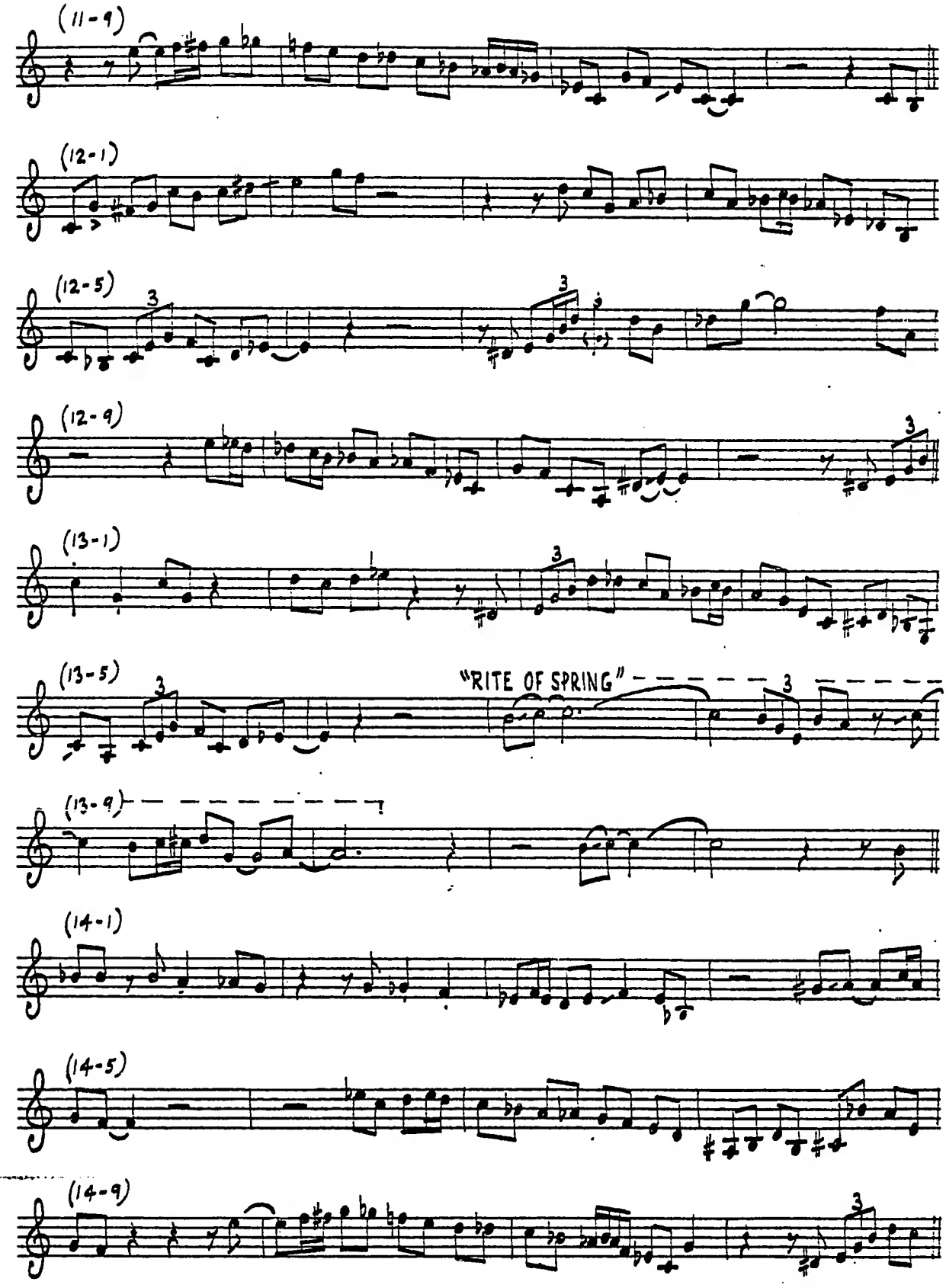
TADE

♩= ca. 200-210



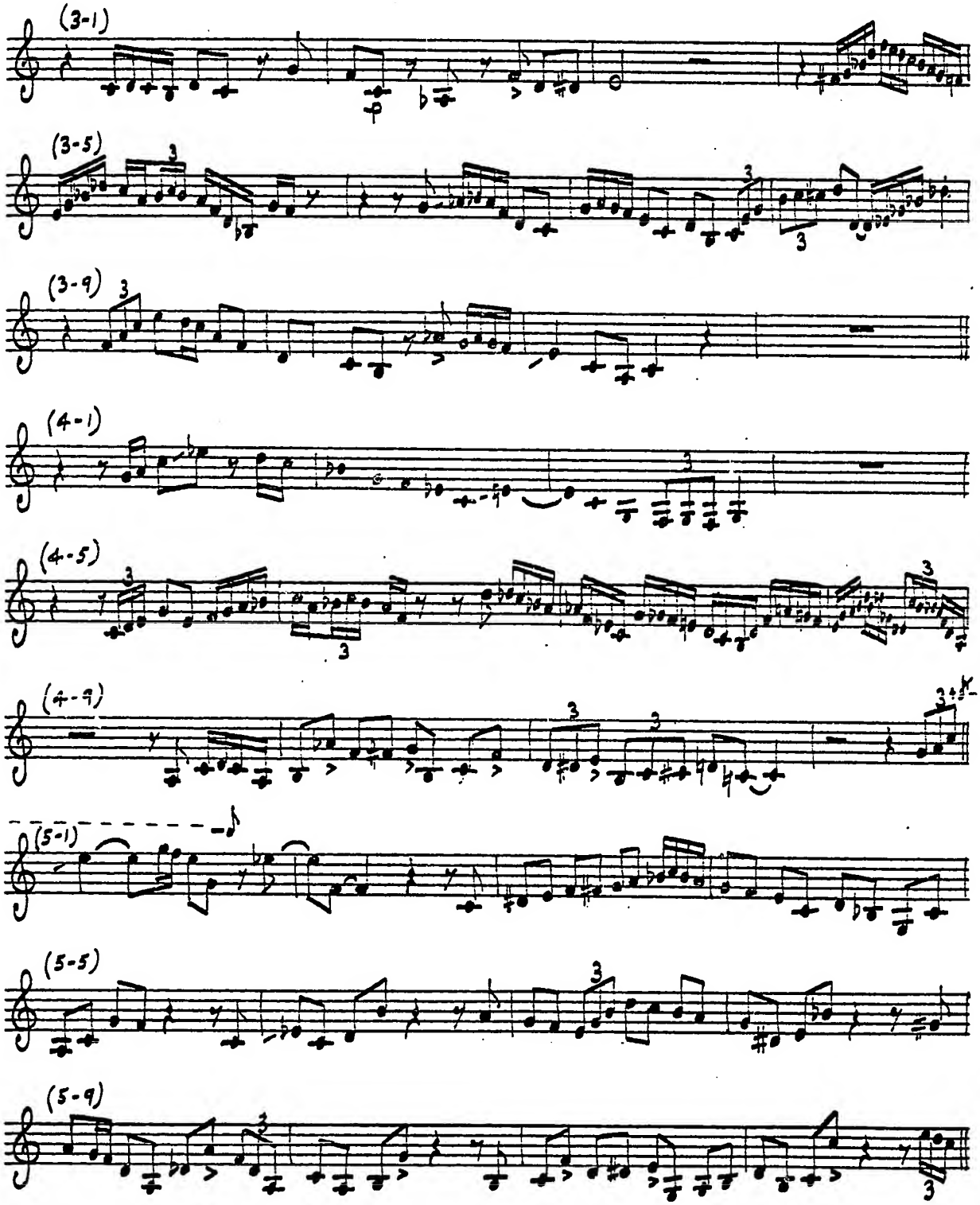

(5-1)
(5-5)
(5-9)
(6-1)
(6-5)
(6-9)
(7-1)
(7-5)
(7-9)
(8-1)

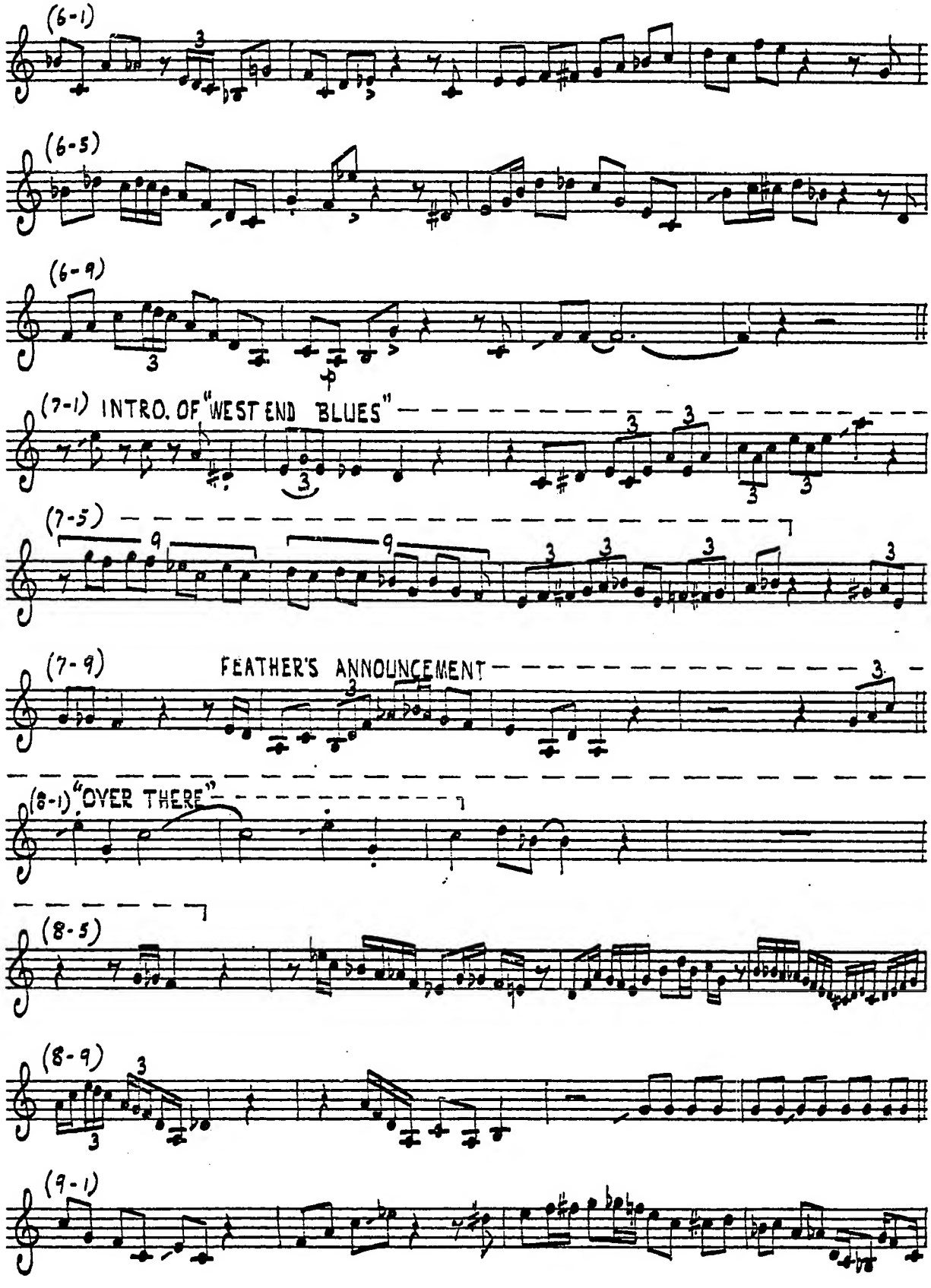

(8-5)
(8-9)
(9-1)
(9-5)
(9-9)
(10-1)
(10-5)
(10-9)
(11-1)
(11-5)

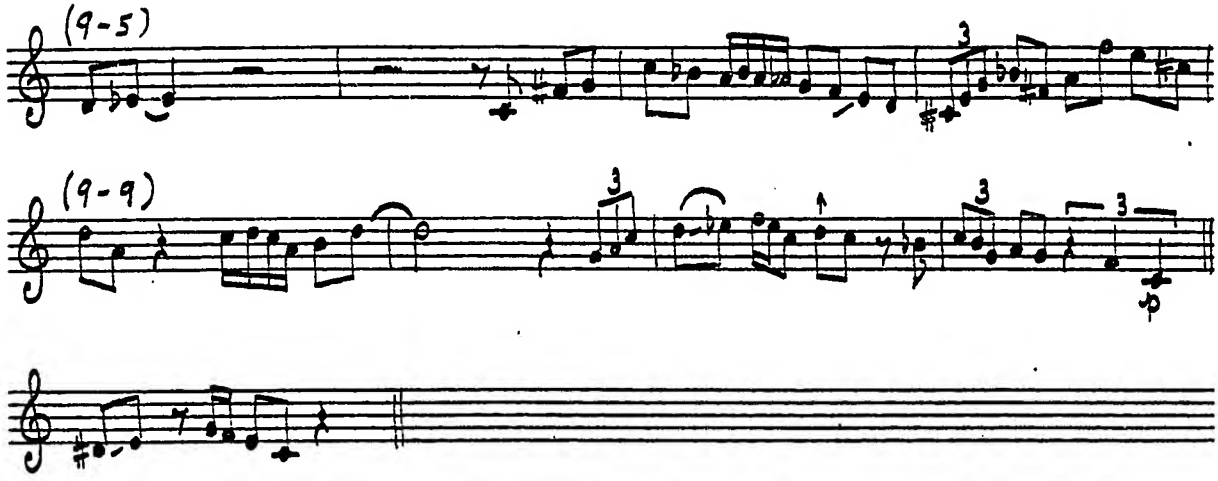

(11-9)
(12-1)
(12-5)
3
(12-9)
3
(13-1)
3
(13-5)
3
"RITE OF SPRING"
3
(13-9)
(14-1)
(14-5)
(14-9)
3

CHERYL 12/24/49 ; HOT CLUB de LYON, OTHERS

♩ = ca. 180

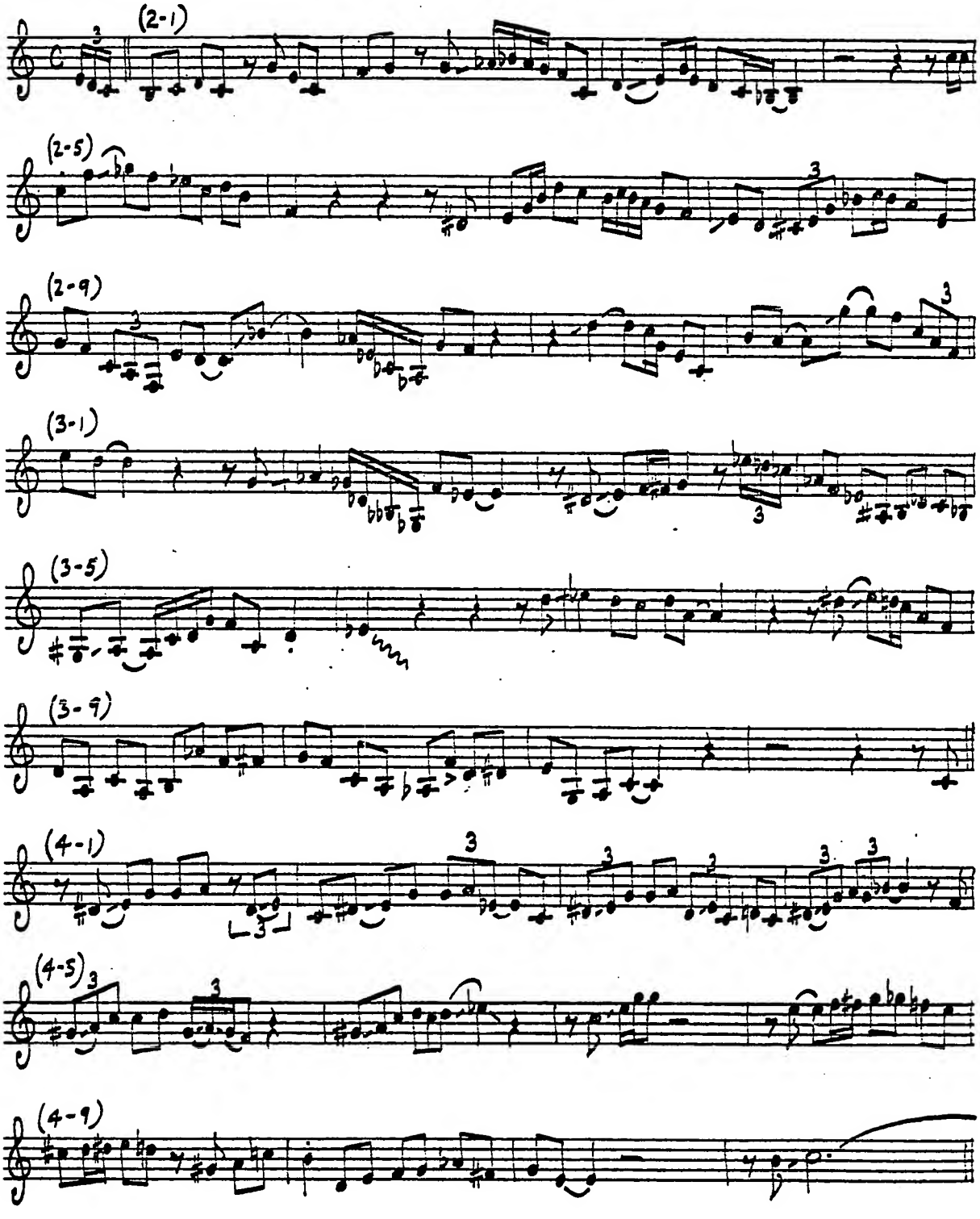


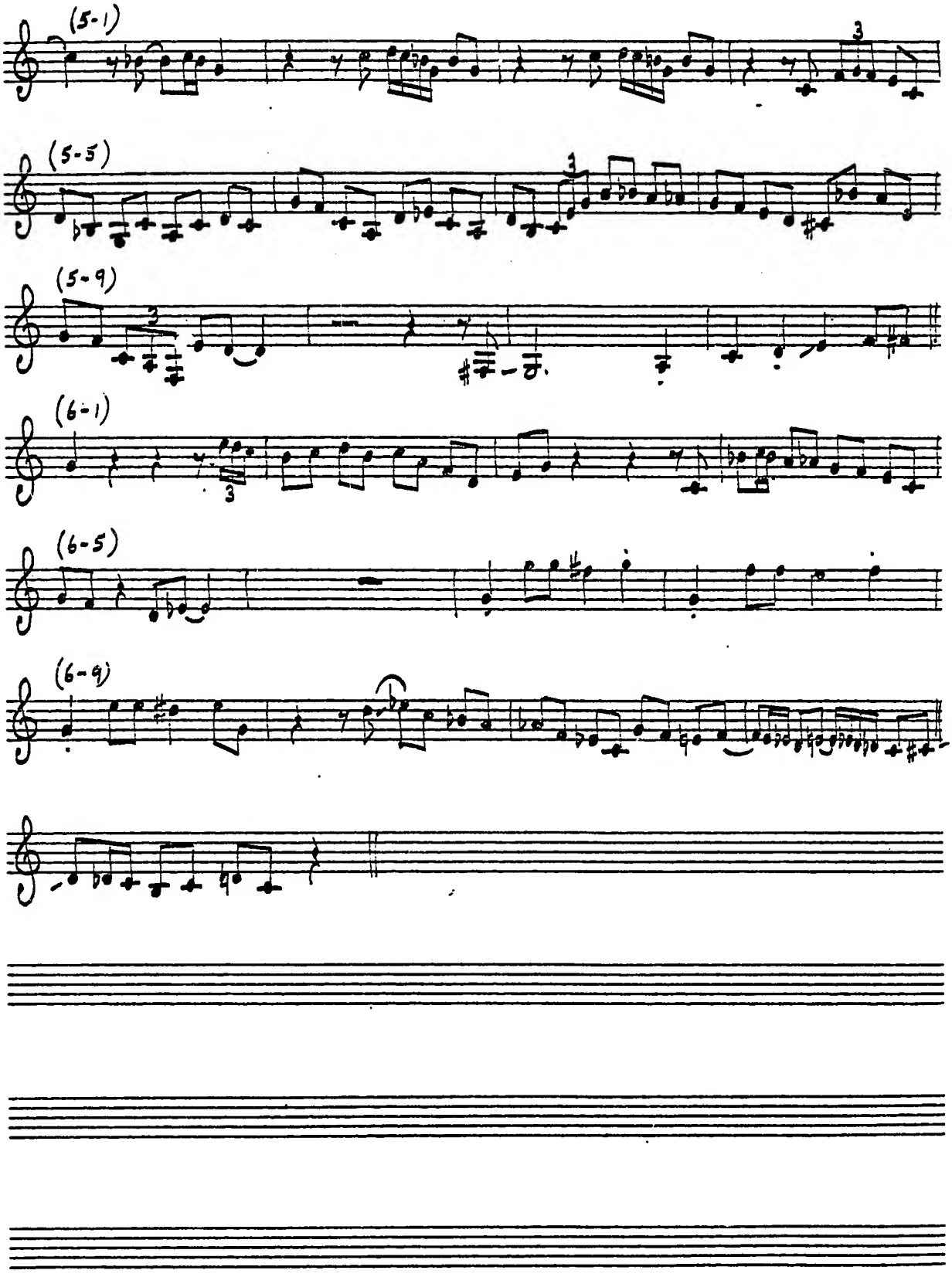

(6-1)
(6-5)
(6-9)
(7-1) INTRO. OF "WEST END BLUES"
(7-5)
(7-9) FEATHER'S ANNOUNCEMENT
(8-1) "OVER THERE"
(8-5)
(8-9)
(9-1)


(9-5)
(9-9)

COOL BLUES 11/24/50A;SONET SLP 27, OTHERS

♩ = CA. 185



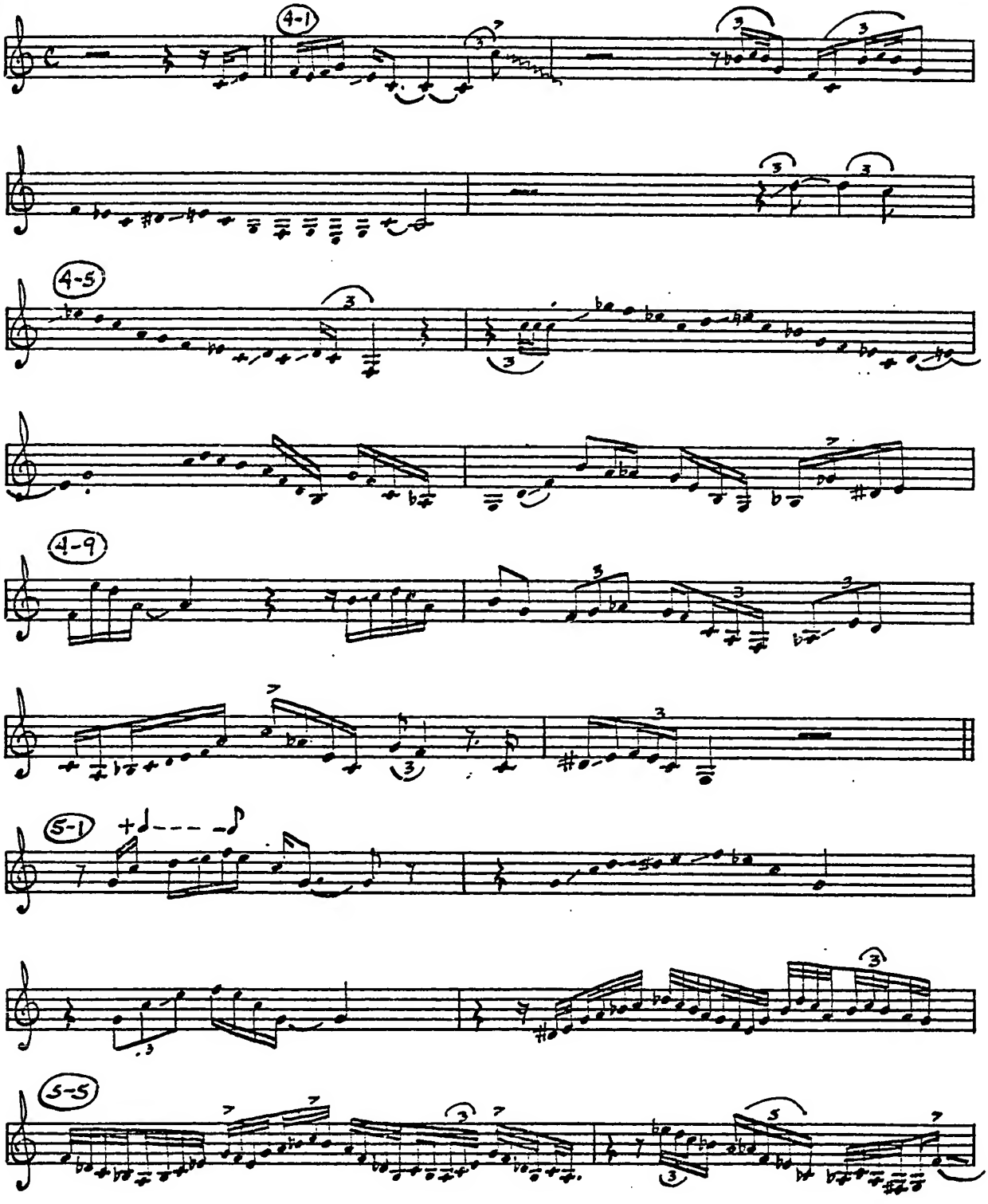

(5-1)
(5-5)
(5-9)
(6-1)
(6-5)
(6-9)

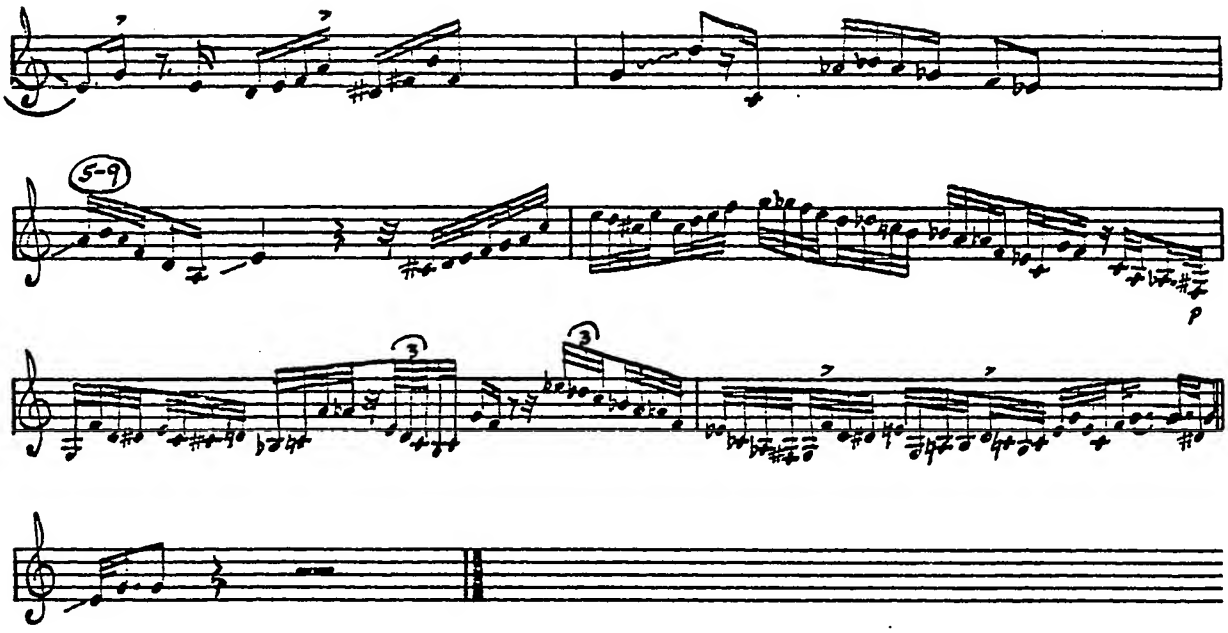
Funky Blues

6/52

Clef MGC 602, other

♩= ca. 65-70

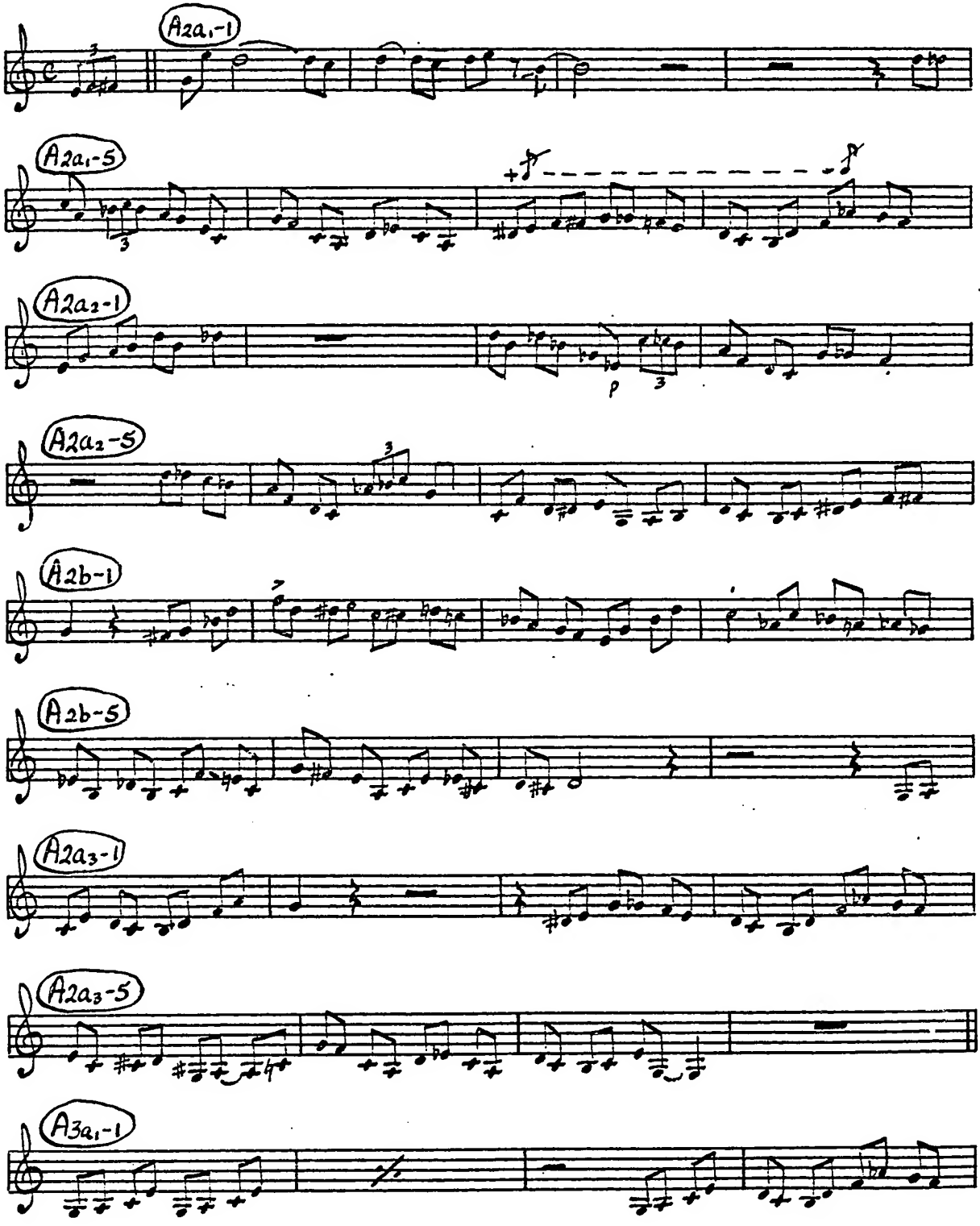


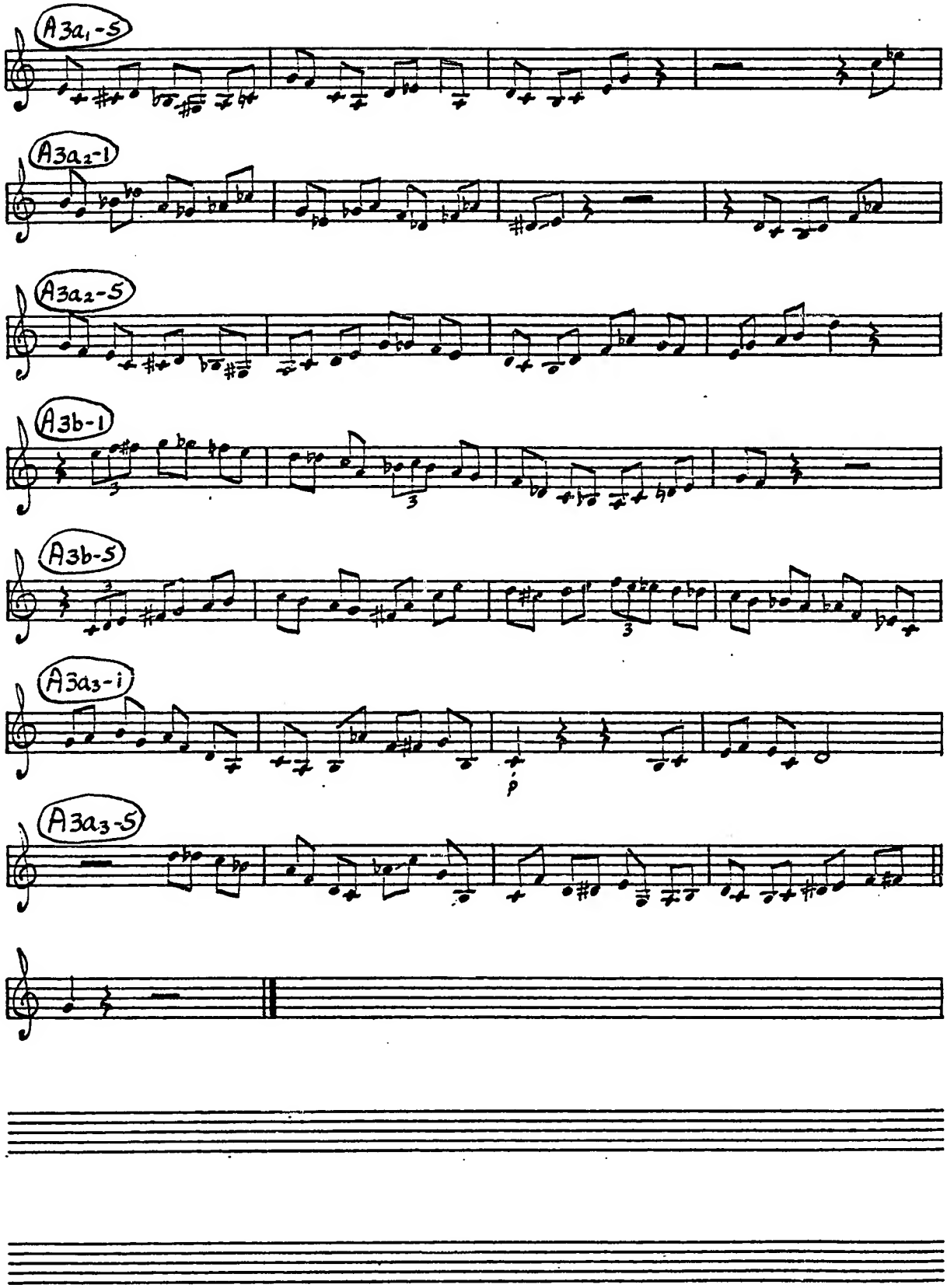

5-9
3
3
p

CONSTELLATION · Take 1 8/29/48?

Savoy MG 12000, others

♩= ca. 315

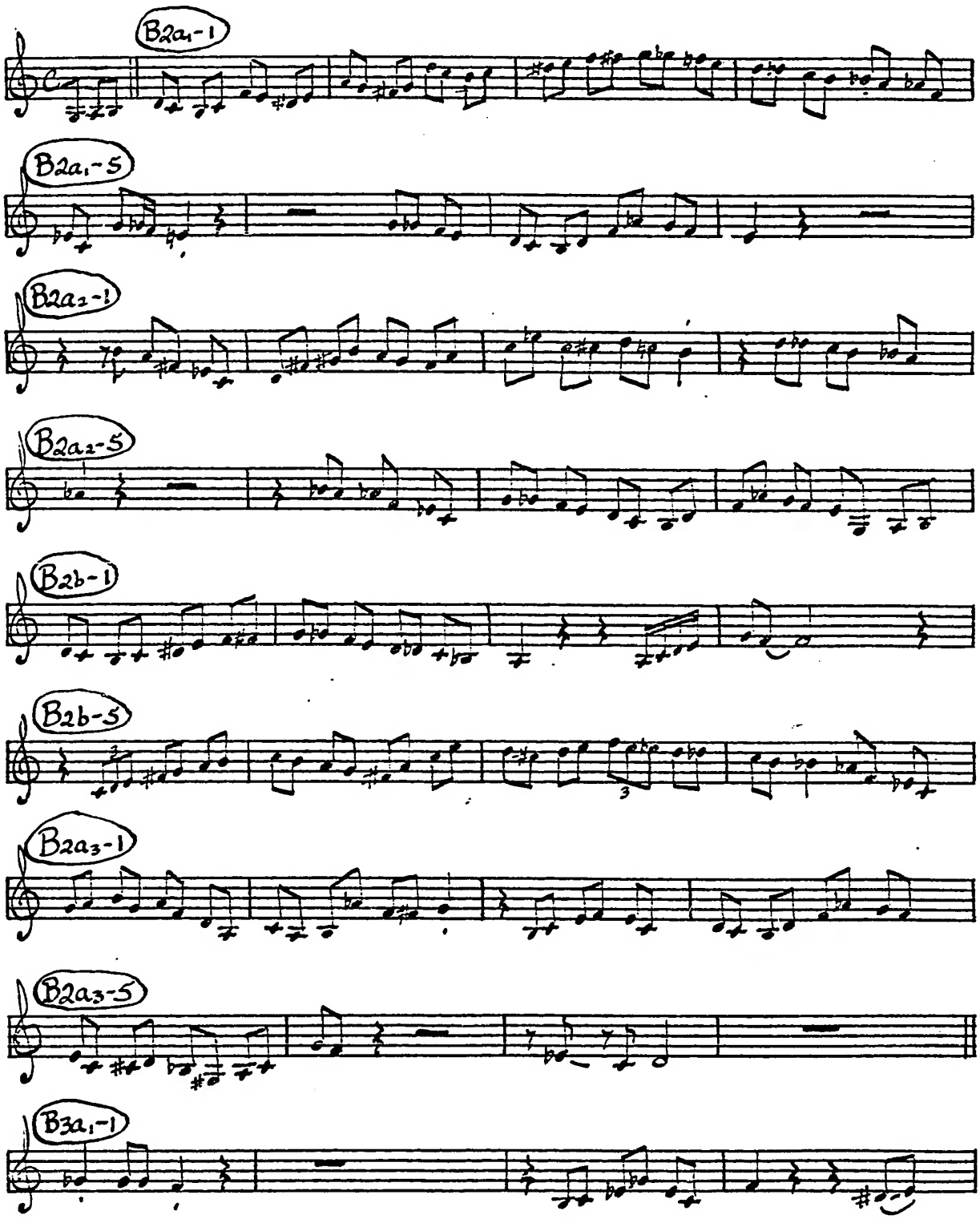


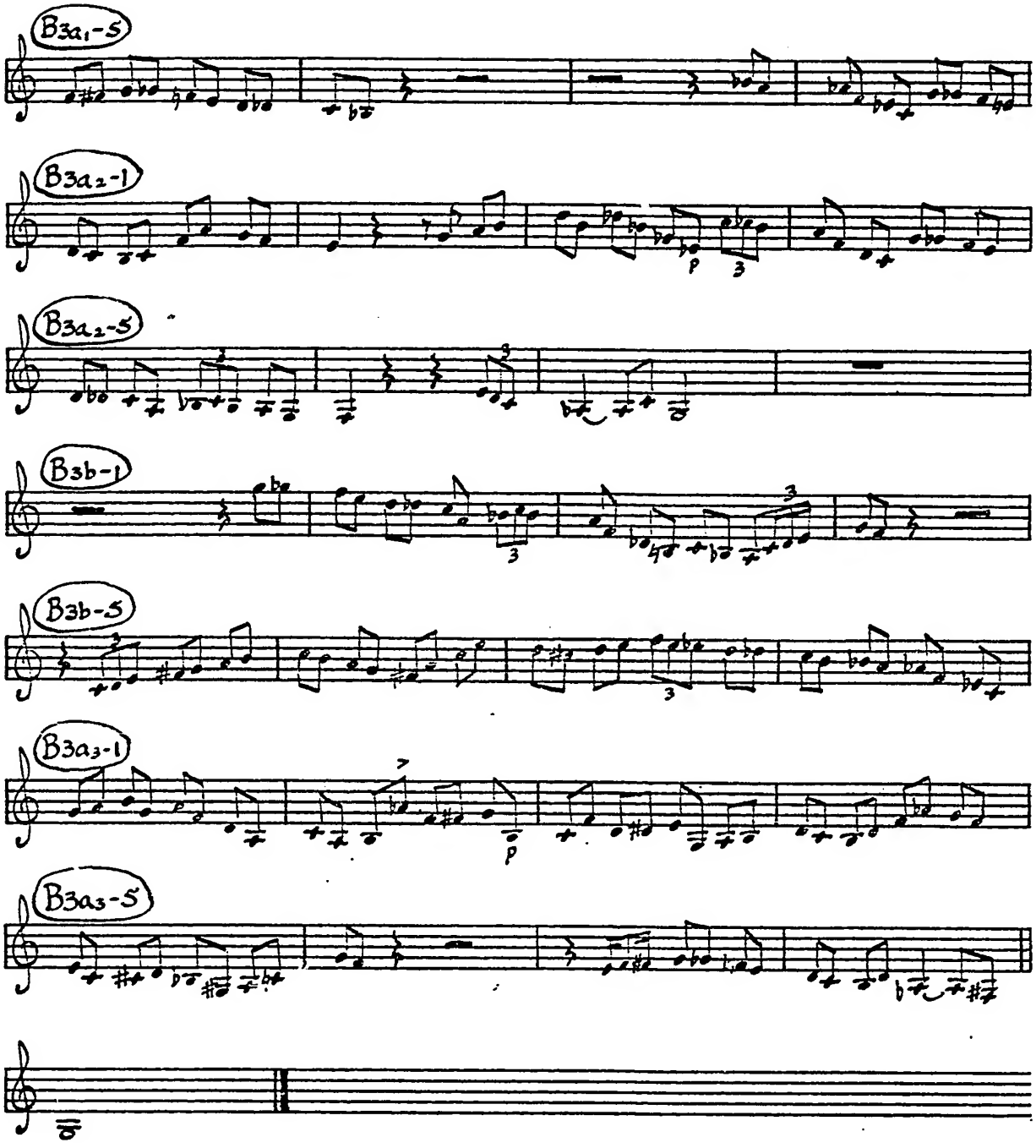

A3a1-5
A3a2-1
A3a2-5
A3b-1
A3b-5
A3a3-i
A3a3-5

CONSTELLATION, Take 2 8/29/48?

Savoy MG 12000, others

♩= ca. 335

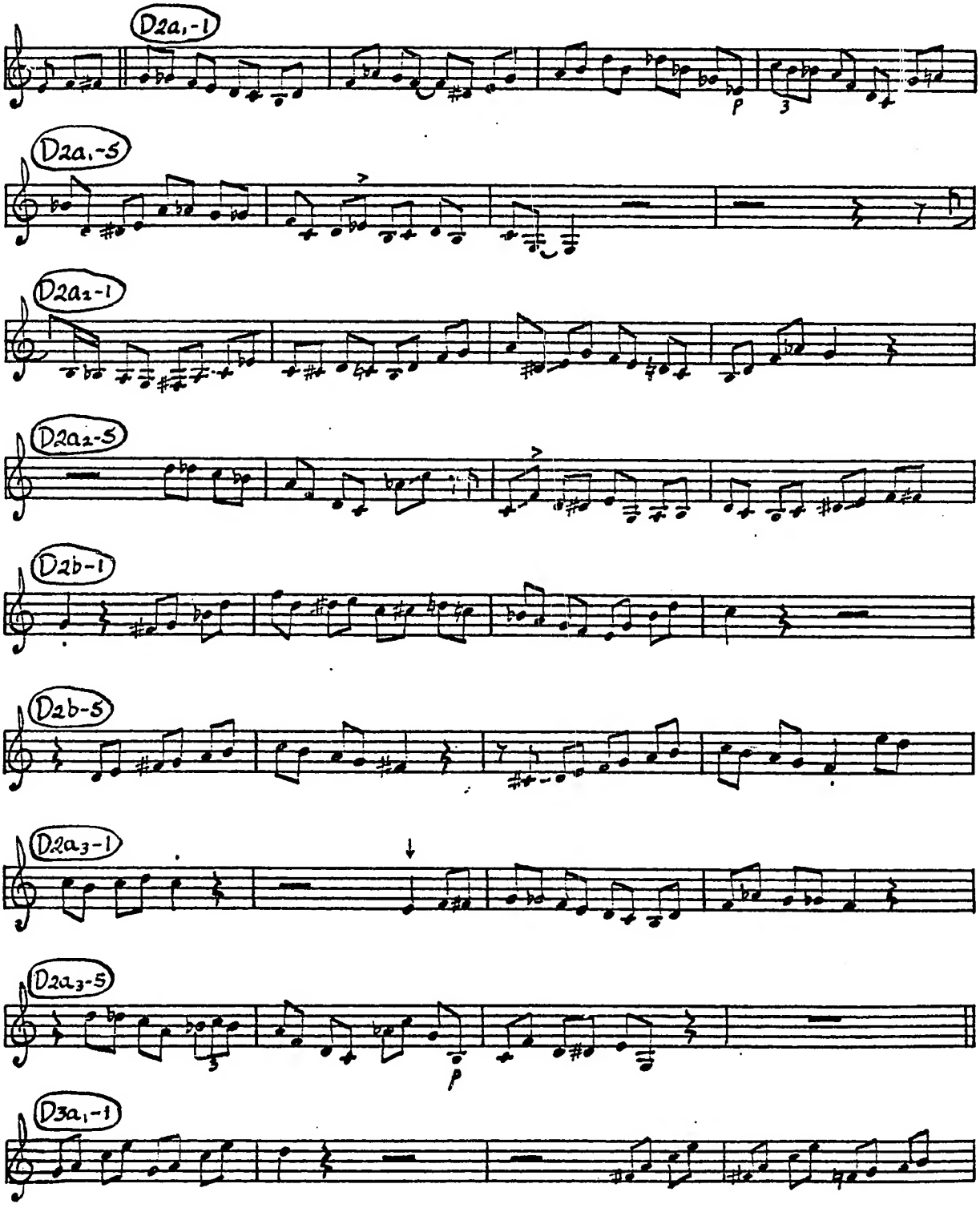


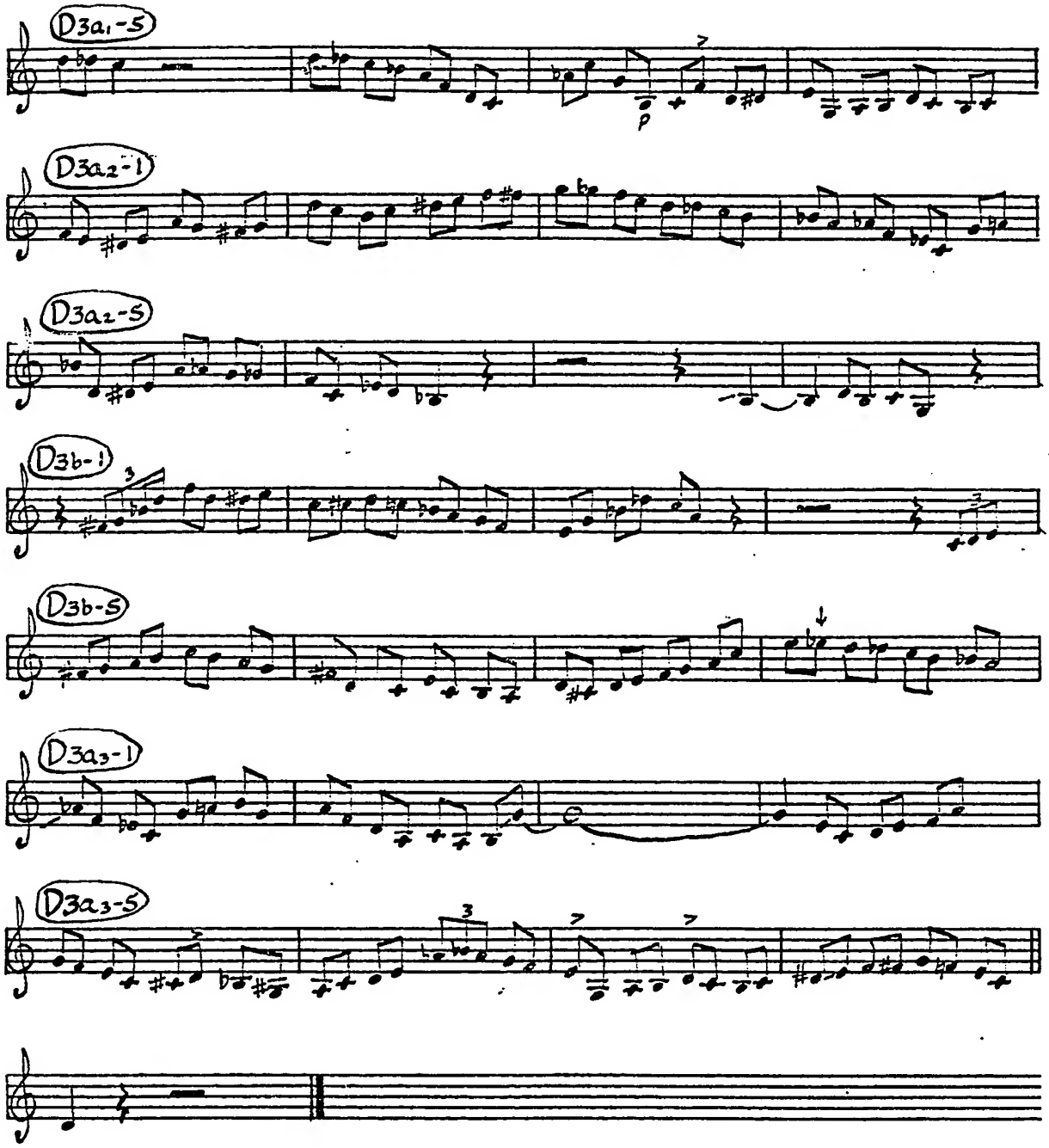

B3a1-5
B3a2-1
B3a2-5
B3b-1
B3b-5
B3a3-1
B3a3-5

CONSTELLATION - Take 4 8/29/48?

Savoy 939, MG 12009, others

♩ = ca. 335



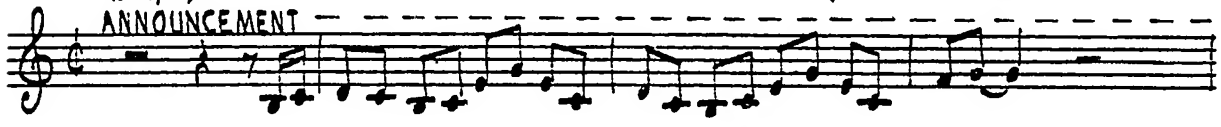

D3a1-5
D3a2-1
D3a2-5
D3b-1
D3b-5
D3a3-1
D3a3-5

FIFTY-SECOND STREET THEME 9/4/48; SAVOY MG 12186, OTHERS

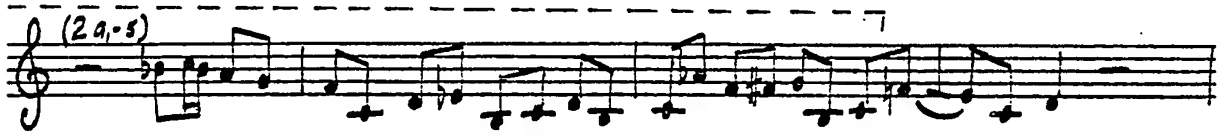
♩= CA. 235

(FIRST 8 MEASURES OF SOLO ON TAPE ONLY)

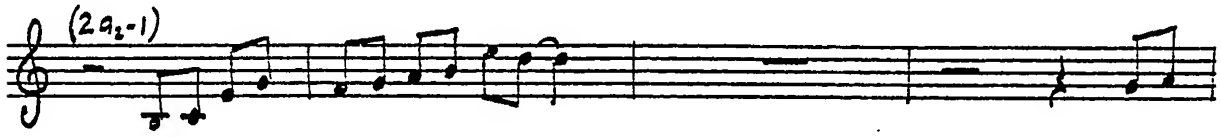
(2a,-1) ANNOUNCEMENT



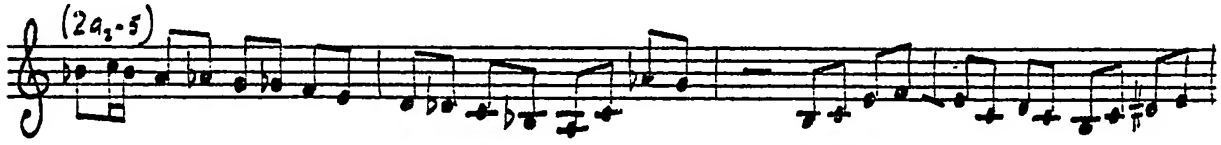
(2a,-5)



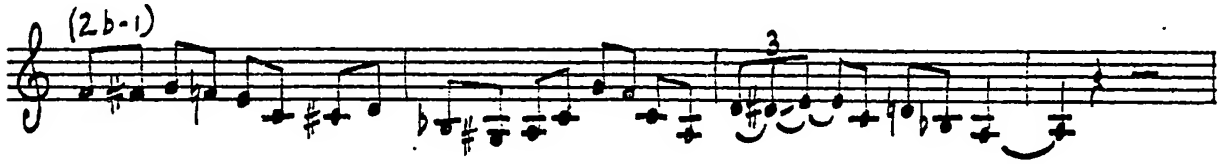
(2a₂-1)



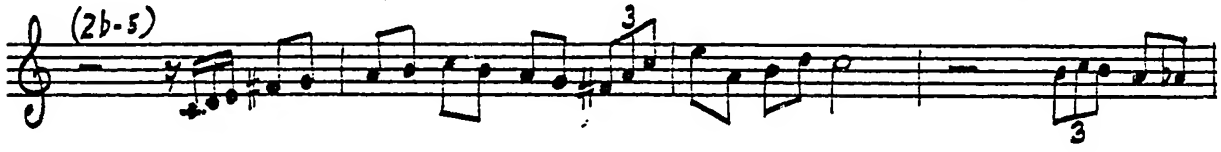
(2a₂-5)



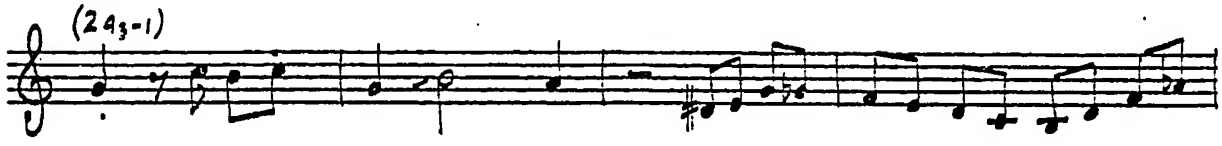
(2b-1)



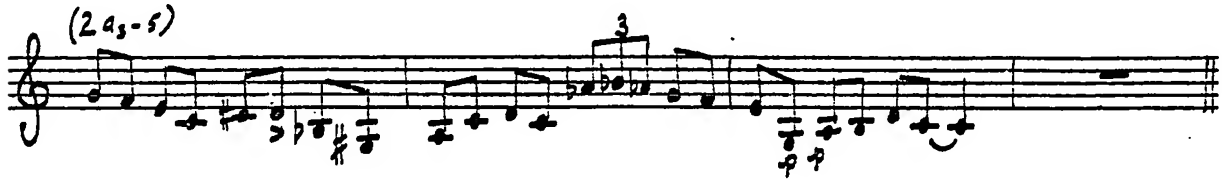
(2b-5)



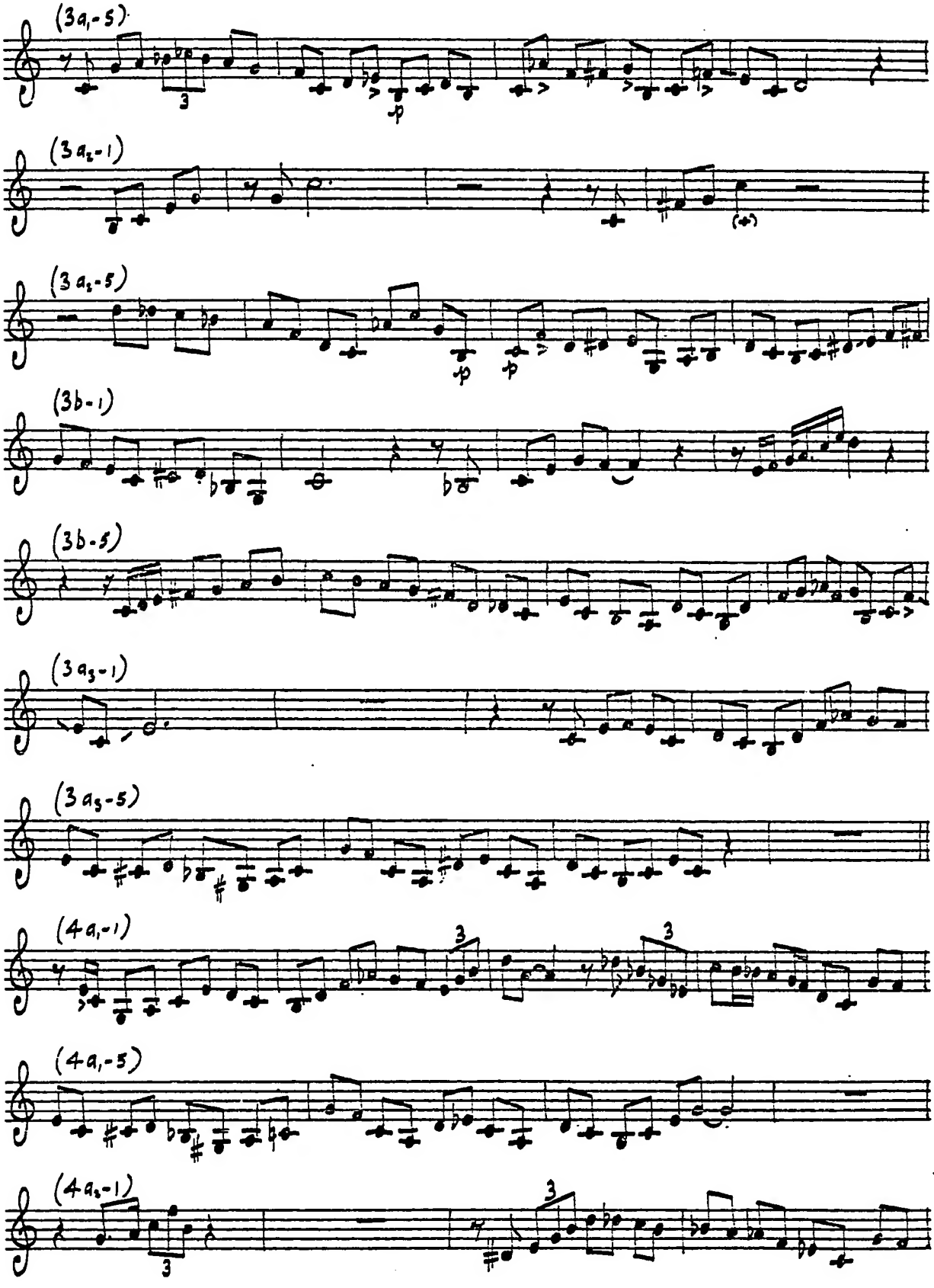
(2a₃-1)

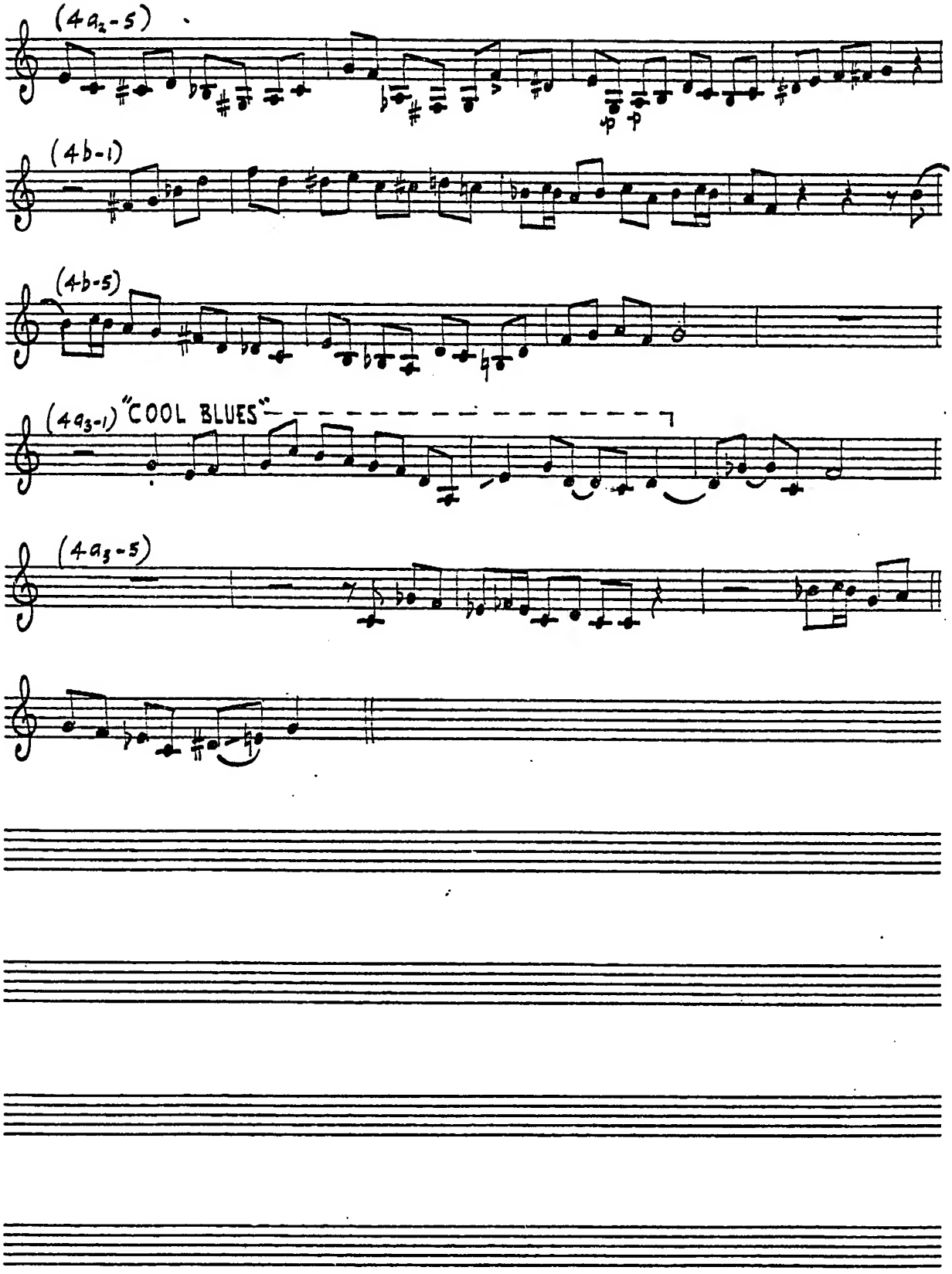


(2a₃-5)



(3a,-1)

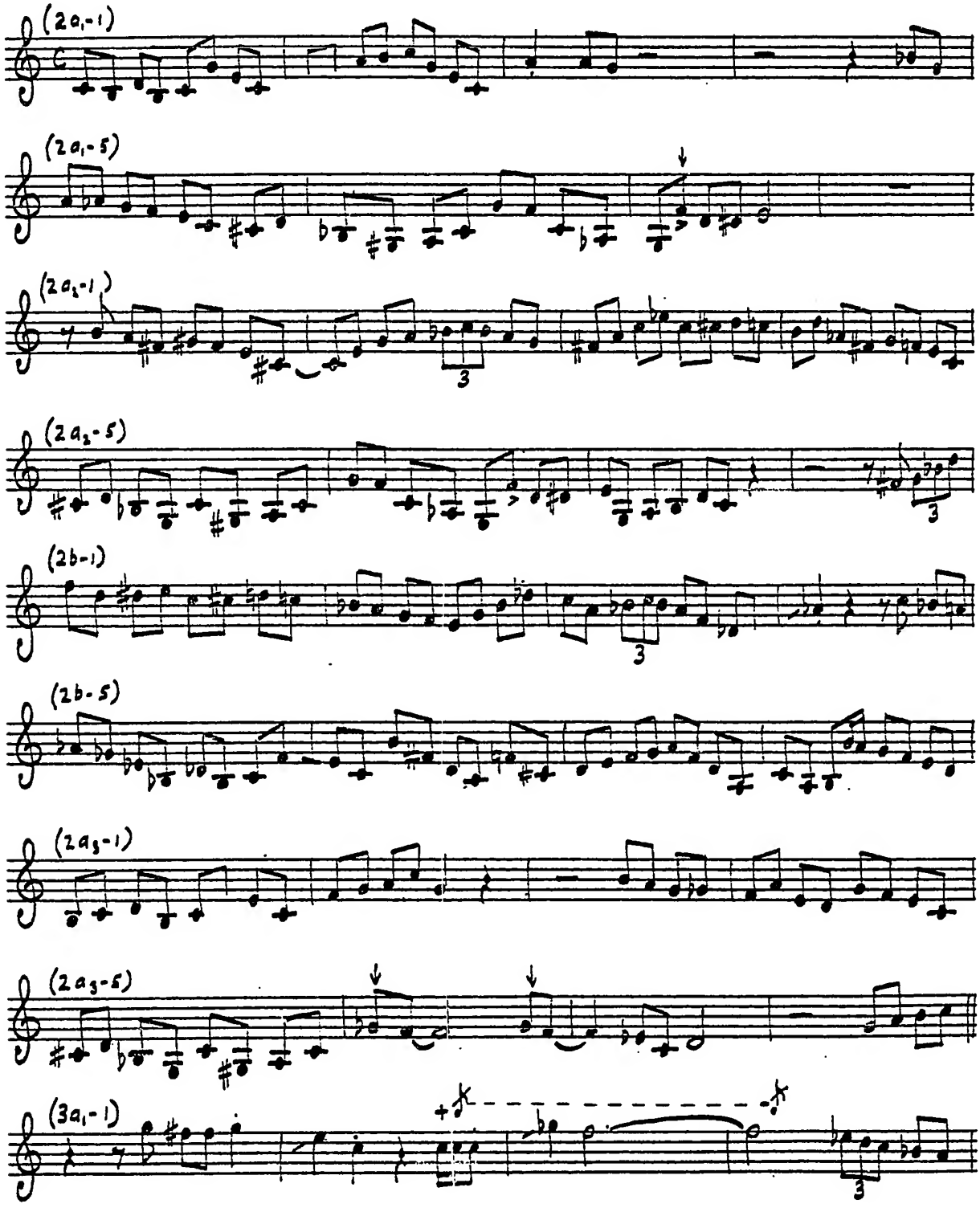

(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
(4a1-1)
(4a1-5)
(4a2-1)

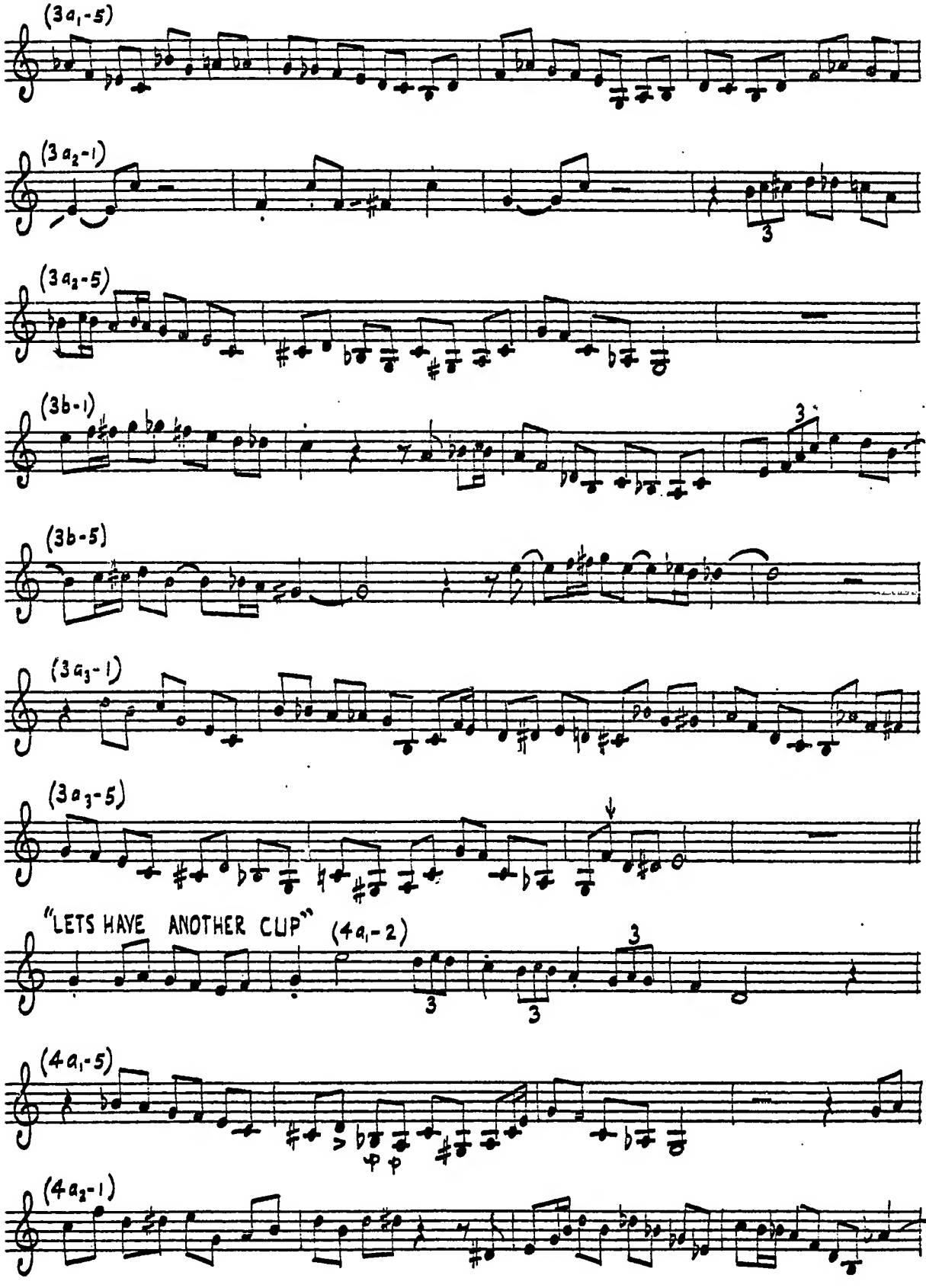

(4a2-5)
(4b-1)
(4b-5)
(4a3-1) "COOL BLUES"
(4a3-5)

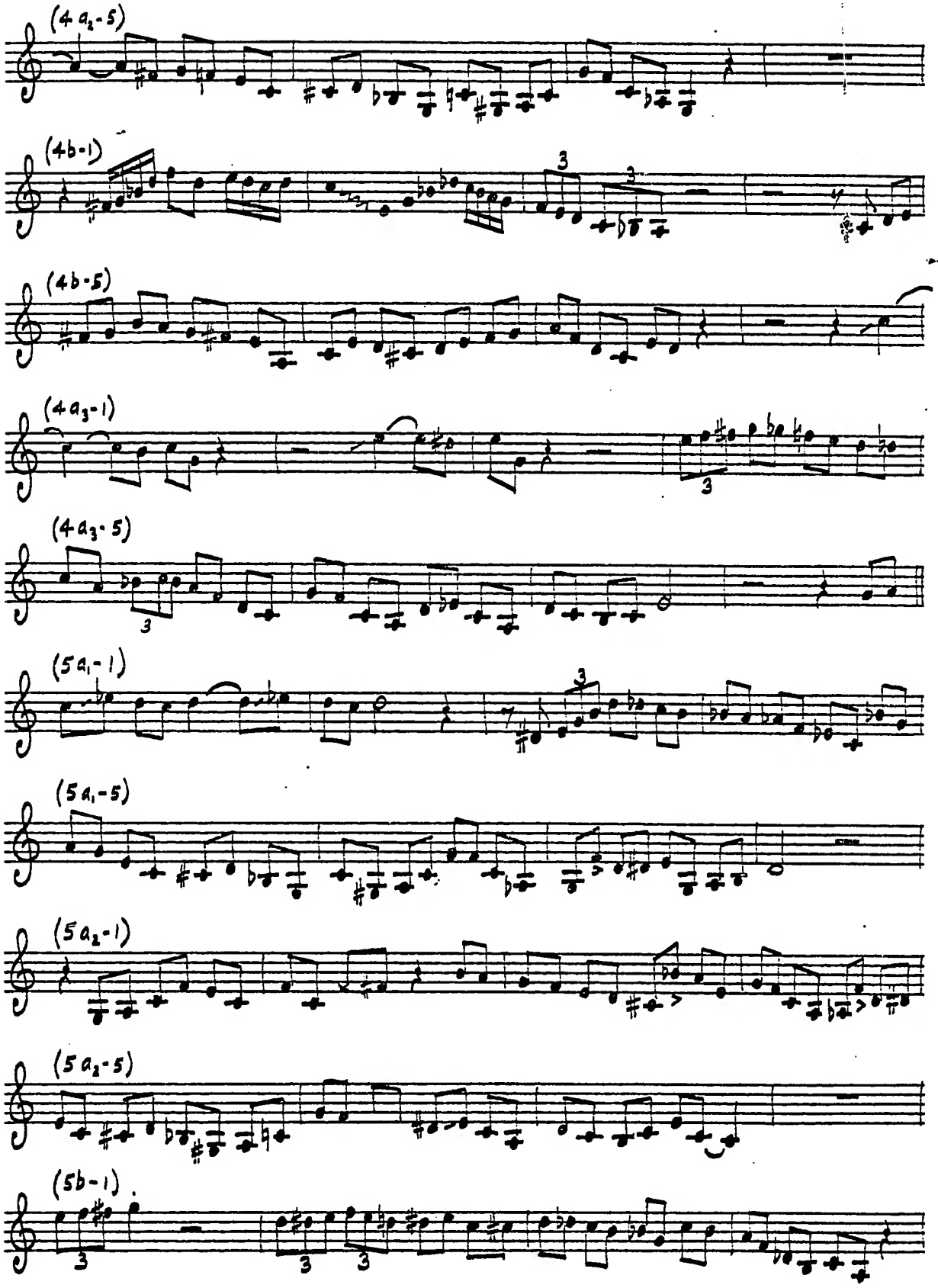
FIFTY-SECOND STREET THEME

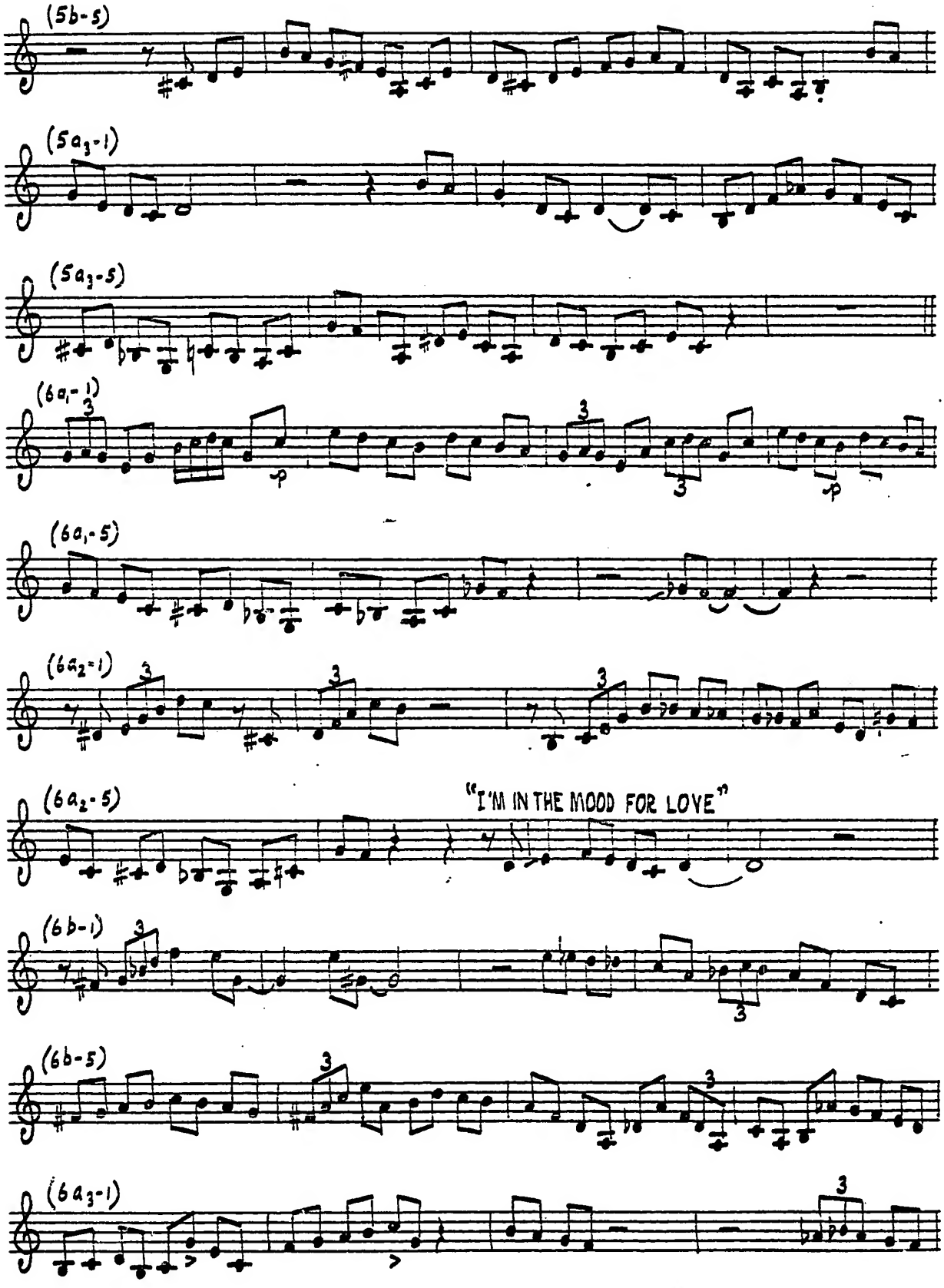
9/20/52; MARK RECORDS MG 101, ODEON EOR 90156

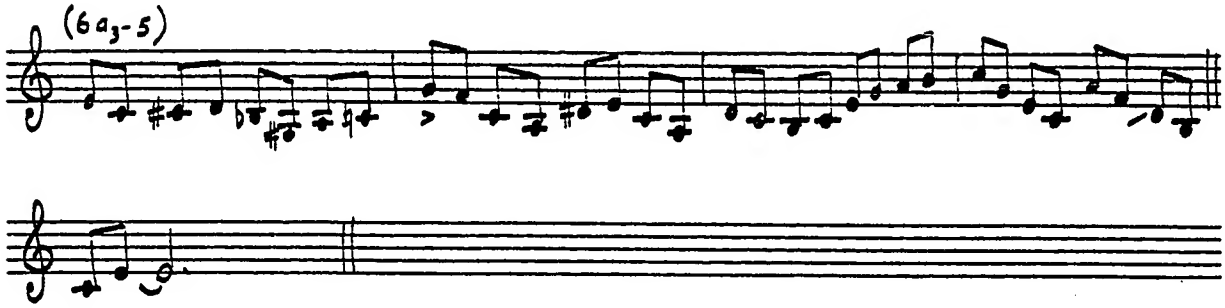
♩ = CA. 300




(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
"LETS HAVE ANOTHER CUP" (4a1-2)
(4a1-5)
(4a2-1)


(4 a2 - 5)
(4b-1)
(4b-5)
(4 a3 - 1)
(4 a3 - 5)
(5 a1 - 1)
(5 a1 - 5)
(5 a2 - 1)
(5 a2 - 5)
(5b-1)


(5b-5)
(5a3-1)
(5a3-5)
(6a1-1)
(6a1-5)
(6a2-1)
(6a2-5)
"I'M IN THE MOOD FOR LOVE"
(6b-1)
(6b-5)
(6a3-1)

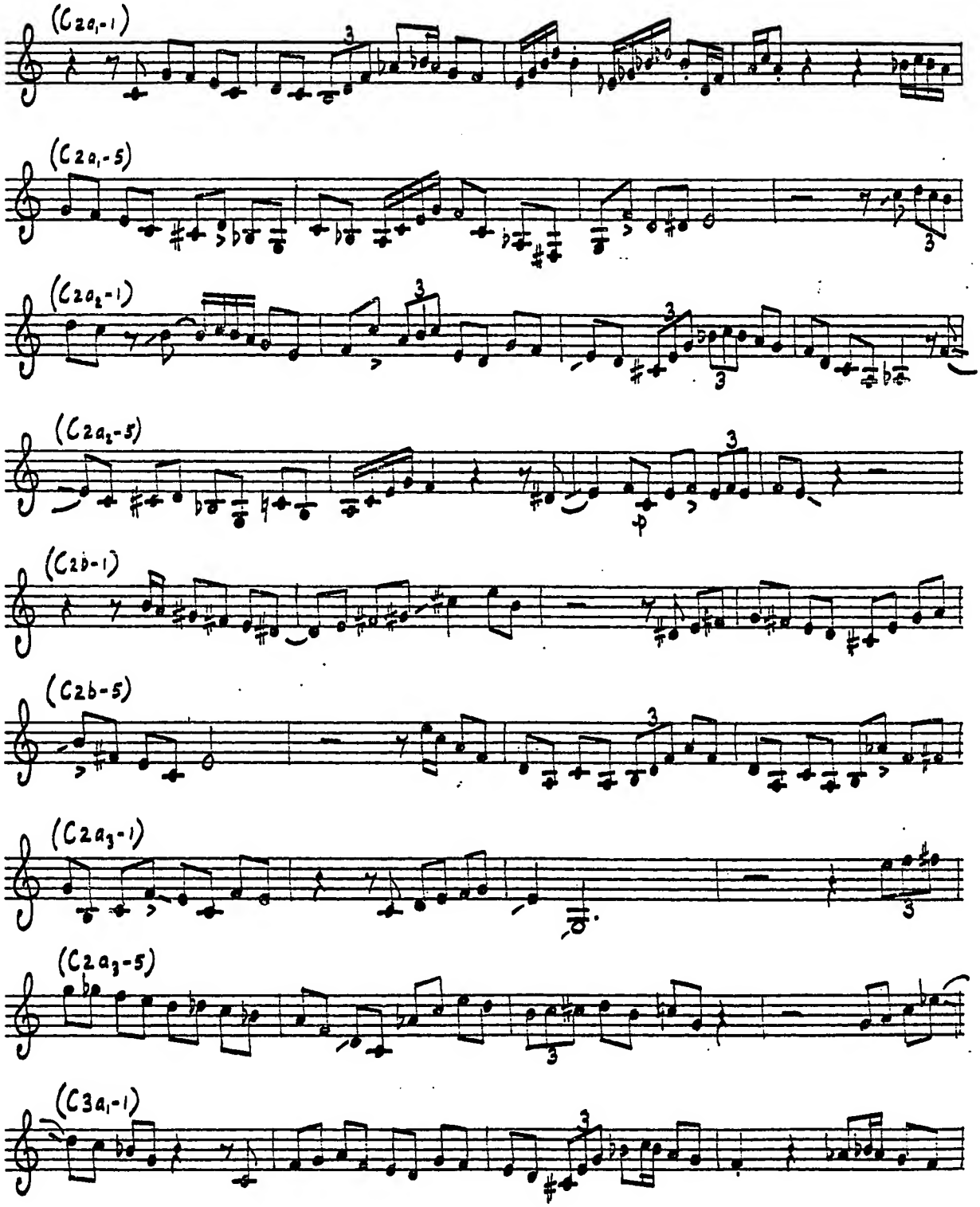

(6a3-5)

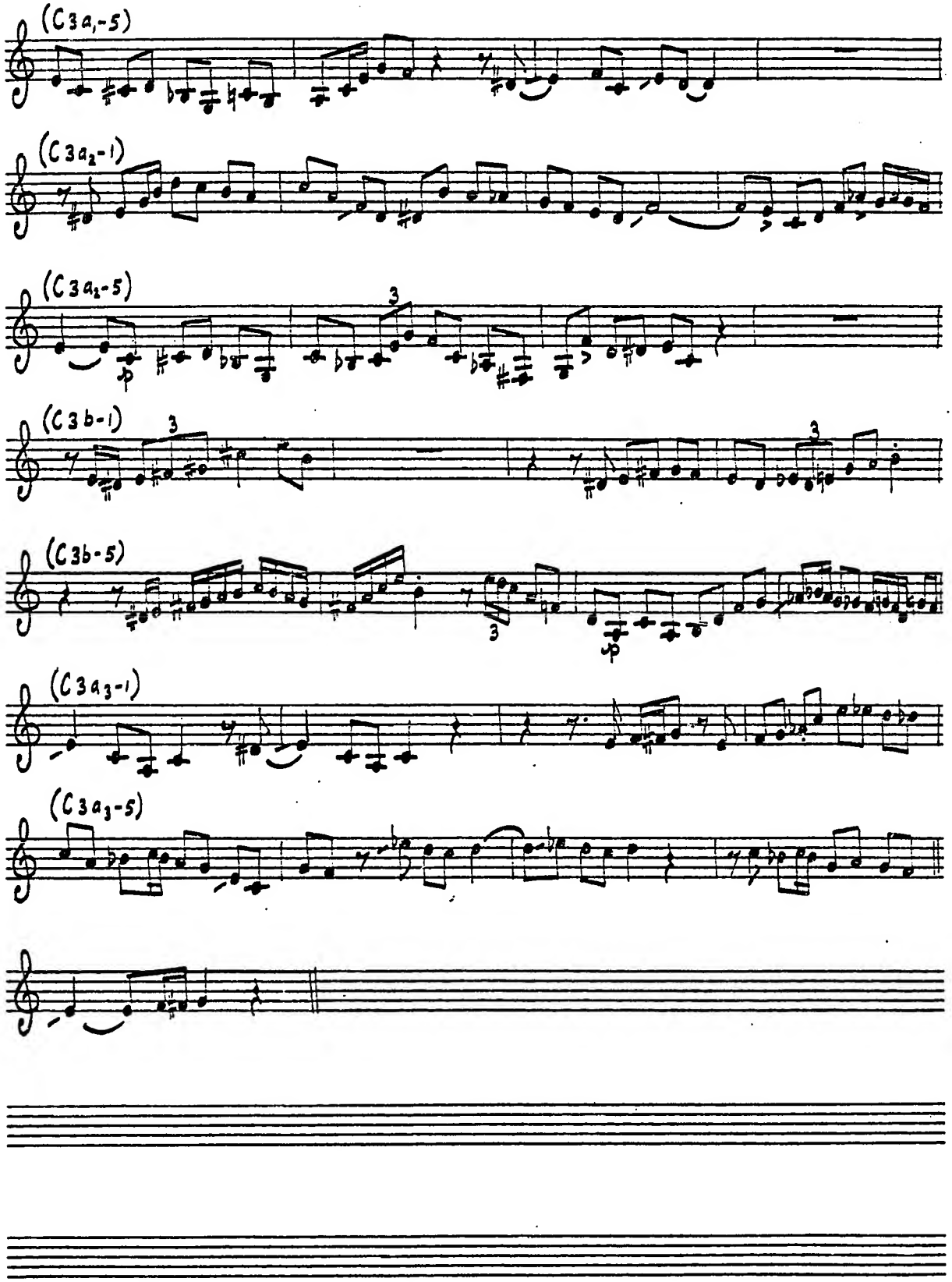
AN OSCAR FOR TREADWELL

6/6/50; VERVE MGV 8006, OTHERS

♩= CA. 220

TAKE 3




(C3a1-5)
(C3a2-1)
(C3a2-5)
(C3b-1)
(C3b-5)
(C3a3-1)
(C3a3-5)

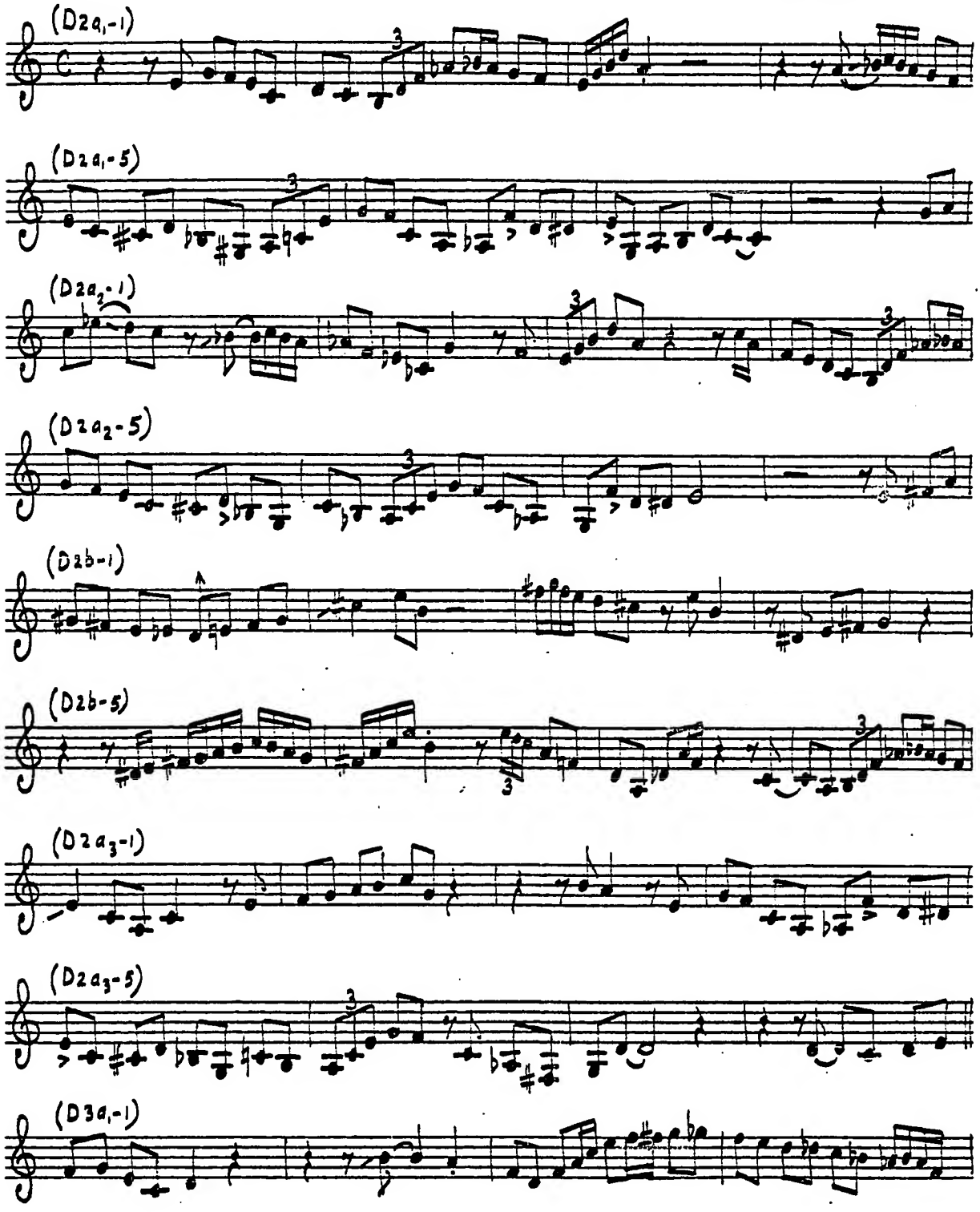
AN OSCAR FOR TREADWELL

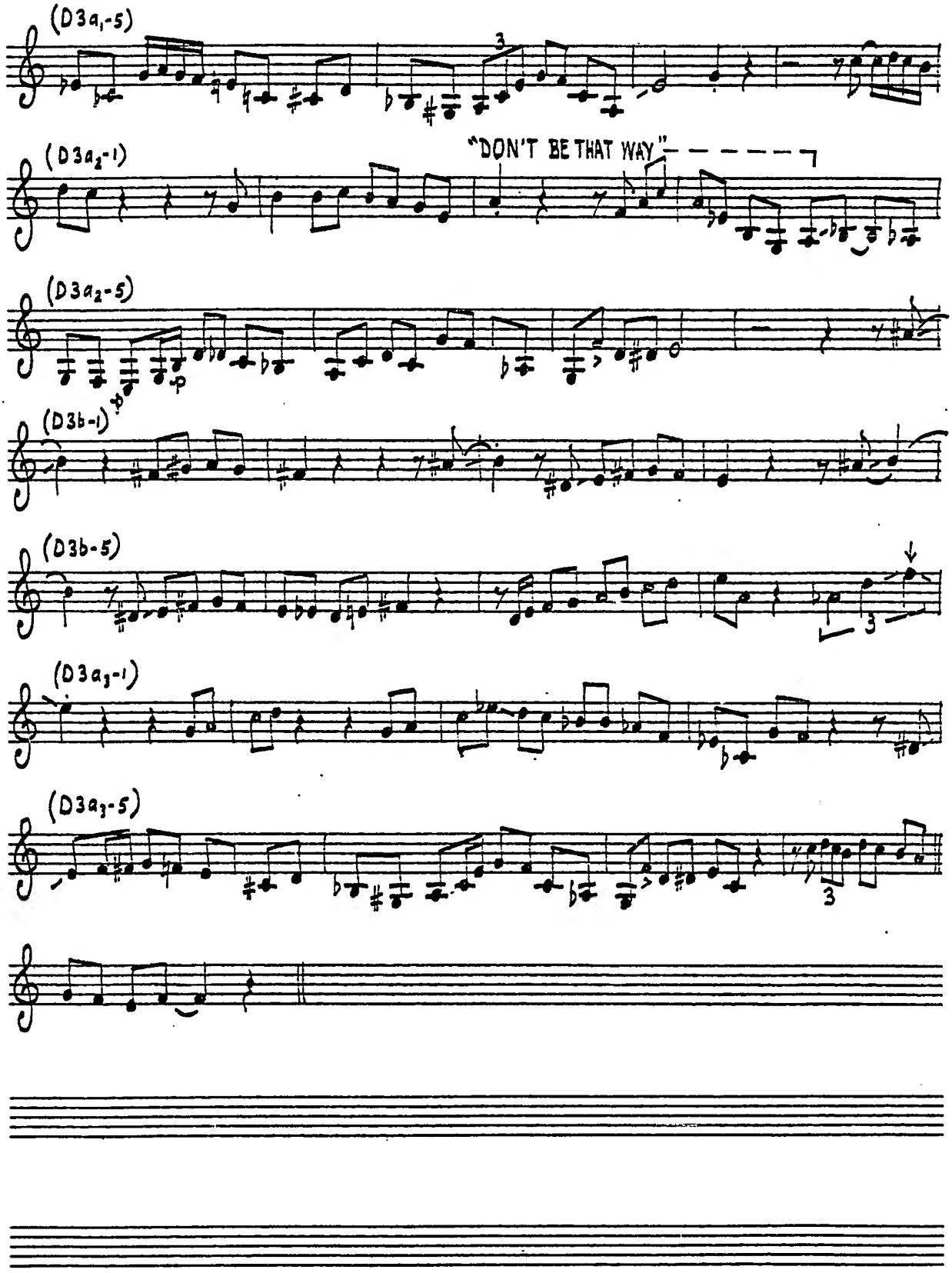
6/6/50; MERCURY/CLEF 10082

♩= ca. 220

TAKE 4

VERVE MGV 8006, OTHERS



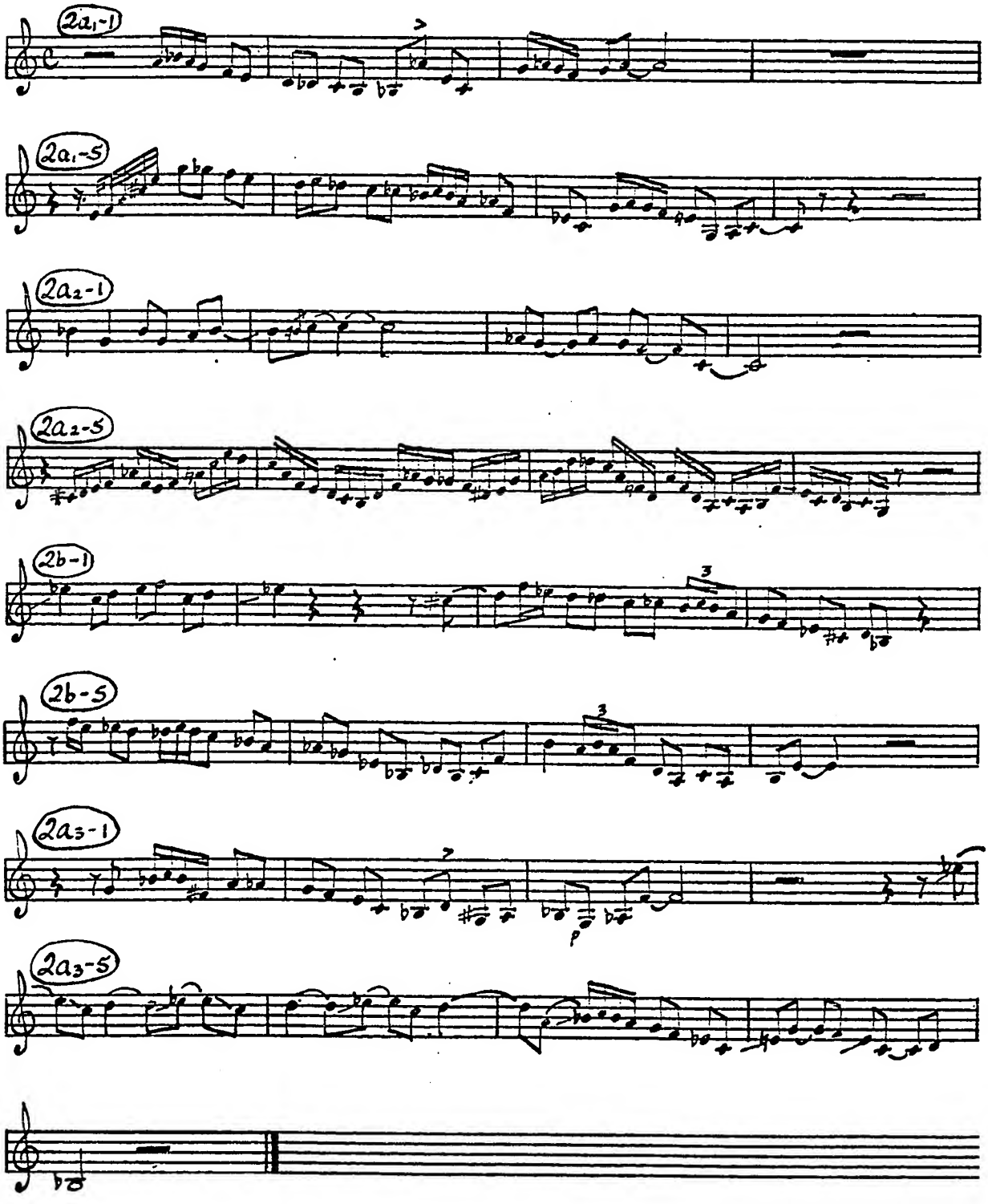

(D3a1-5)
(D3a2-1)
"DON'T BE THAT WAY"
(D3a2-5)
(D3b-1)
(D3b-5)
(D3a3-1)
(D3a3-5)

Hot House

5/11/45

Gould 1003, Savoy MG 12020, others

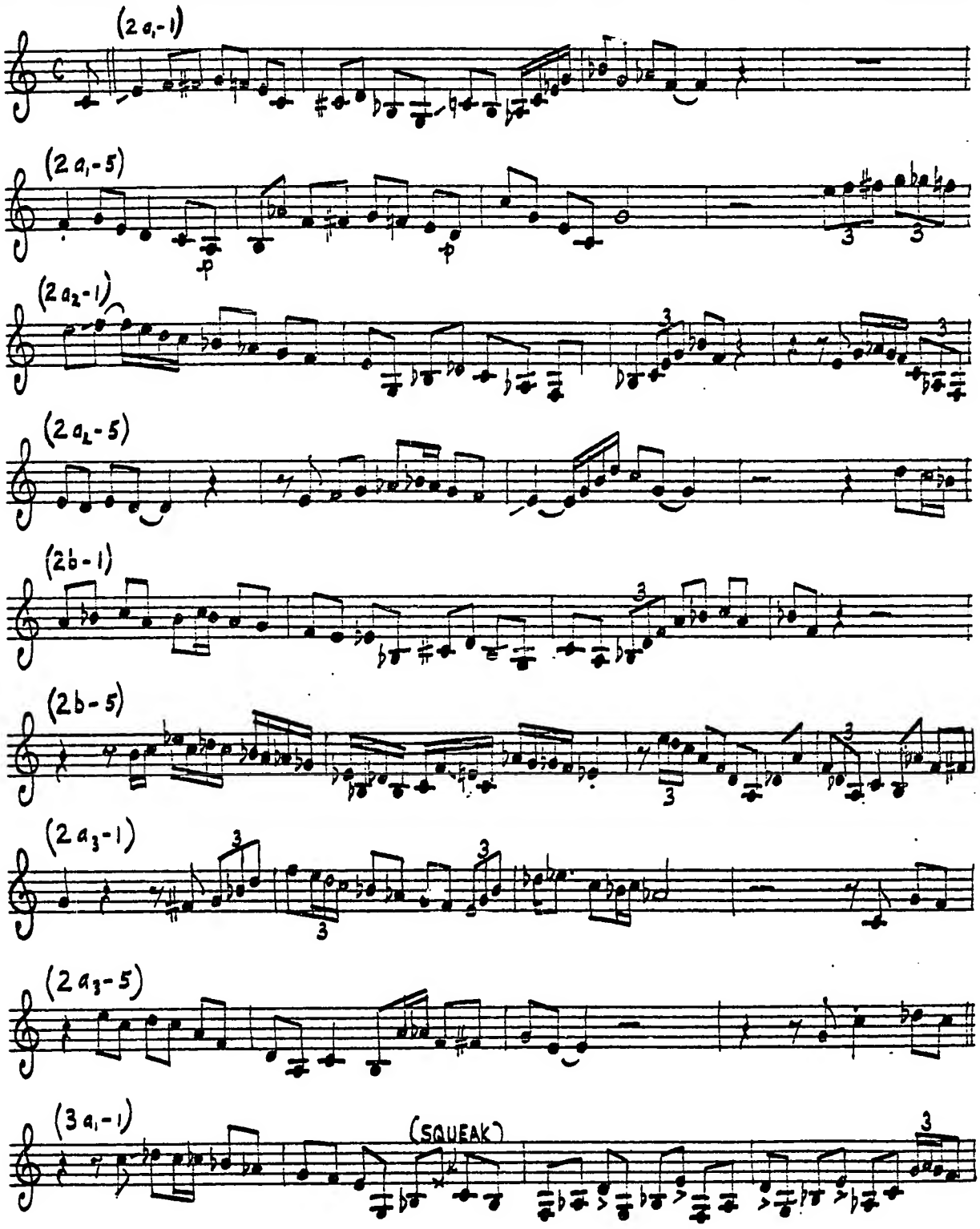
♩=ca. 170

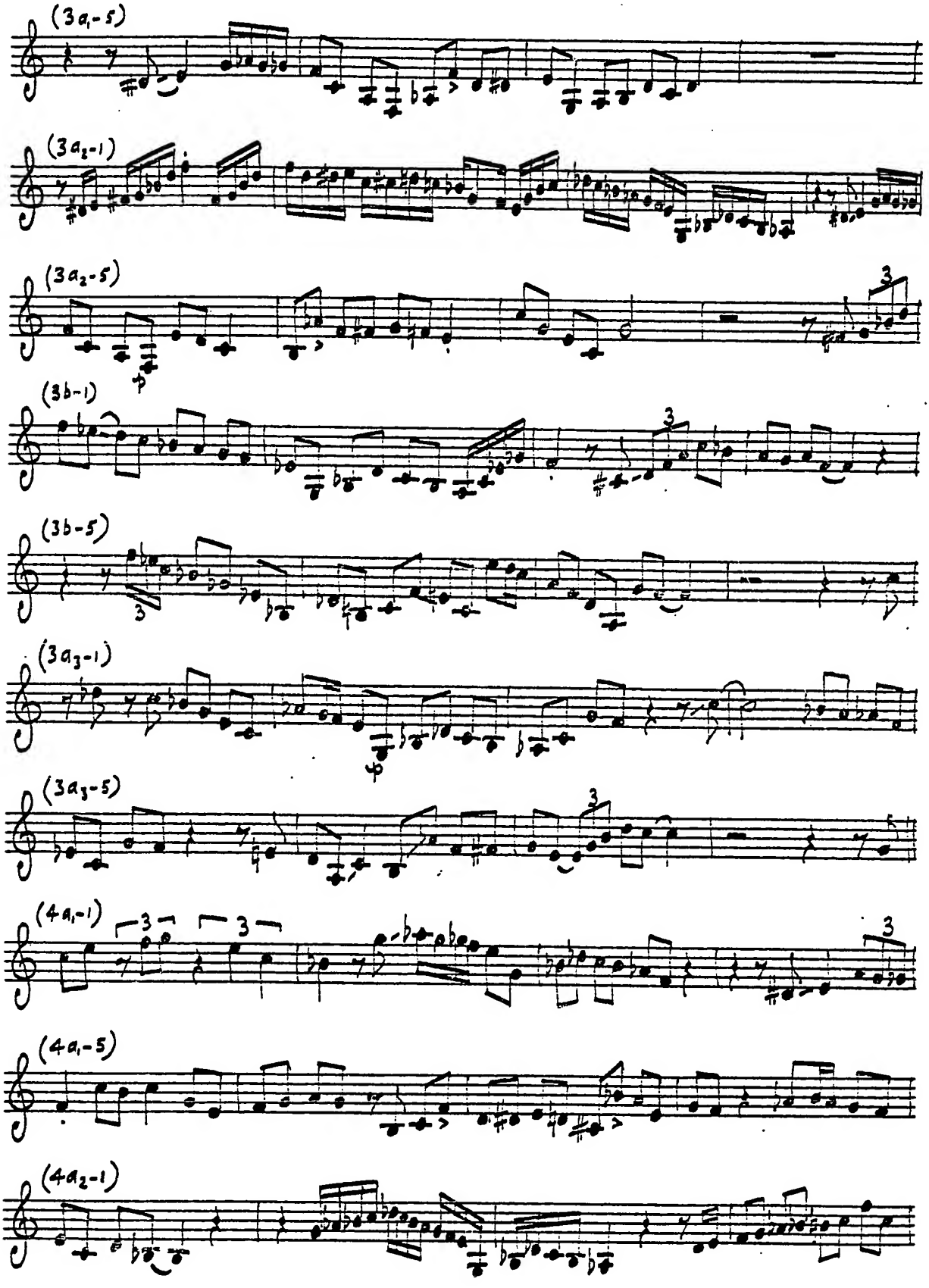


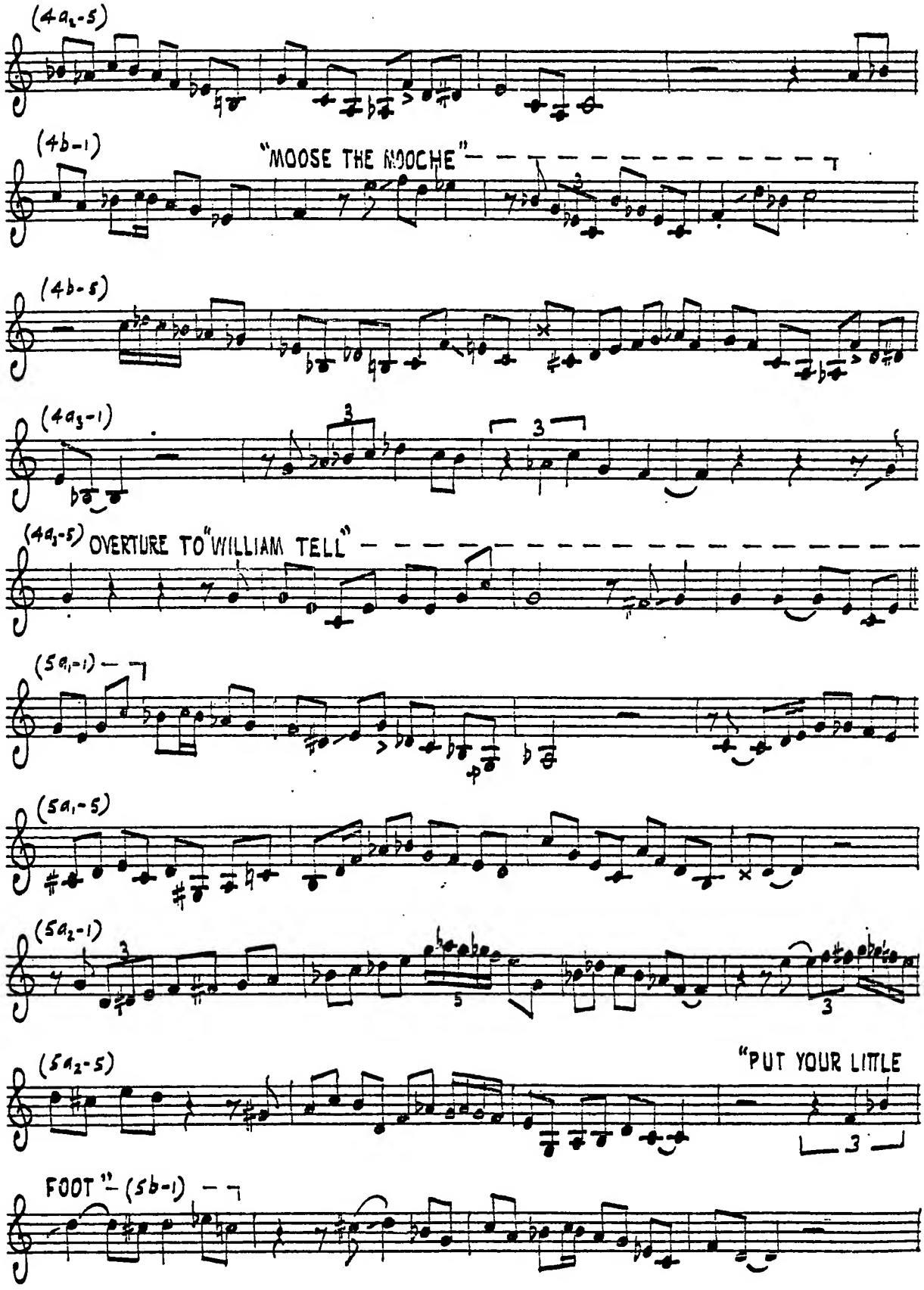
HOT HOUSE ca.1948;

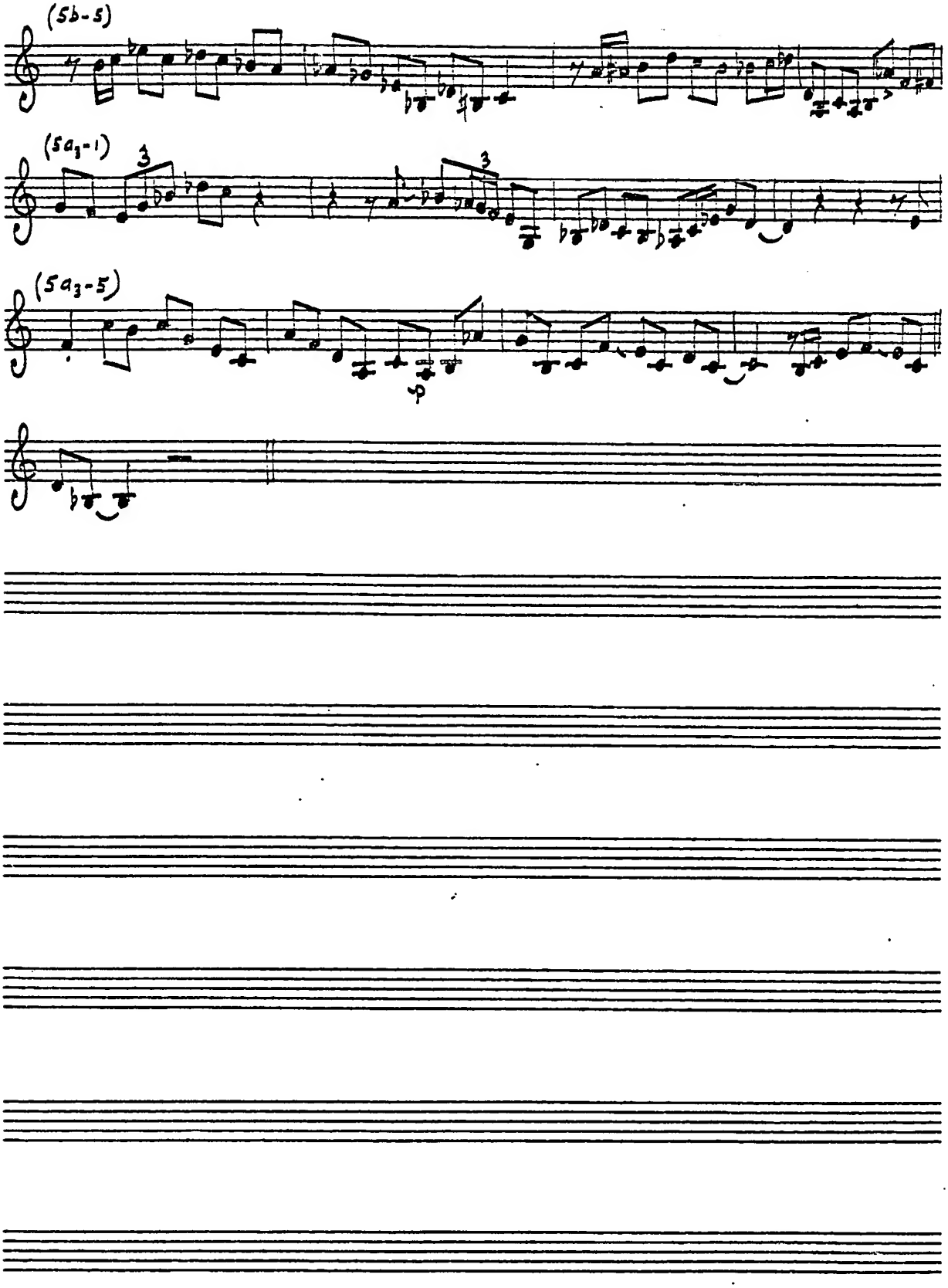
SAVOY MG 12152, OTHERS

♩= ca.190




(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(3b-5)
(3a3-1)
(3a3-5)
(4a1-1)
(4a1-5)
(4a2-1)

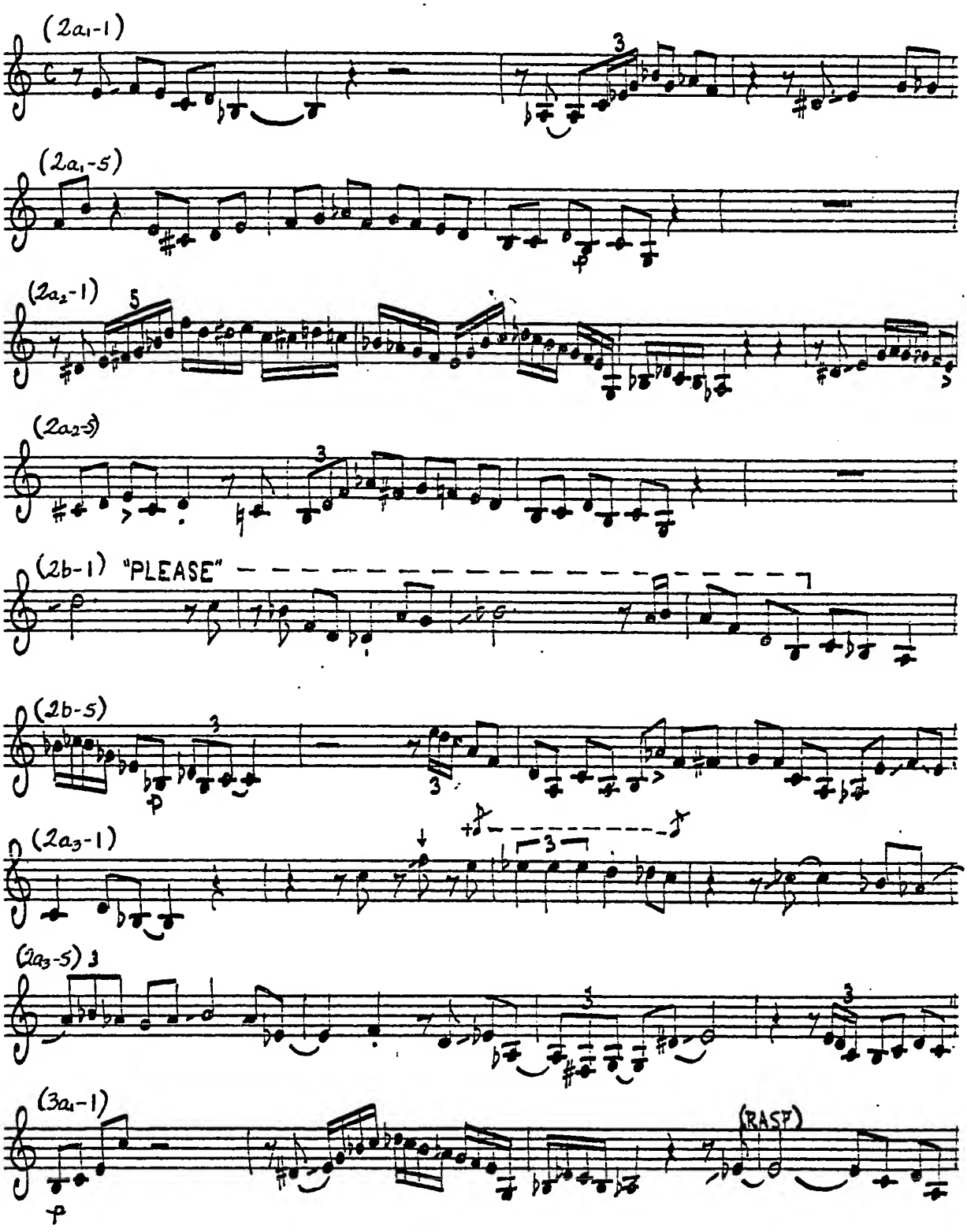

(4a2-5)
(4b-1)
"MOOSE THE MOOCHE"
(4b-5)
(4a3-1)
(4a3-5)
OVERTURE TO "WILLIAM TELL"
(5a1-1)
(5a1-5)
(5a2-1)
(5a2-5)
"PUT YOUR LITTLE
FOOT" (5b-1)

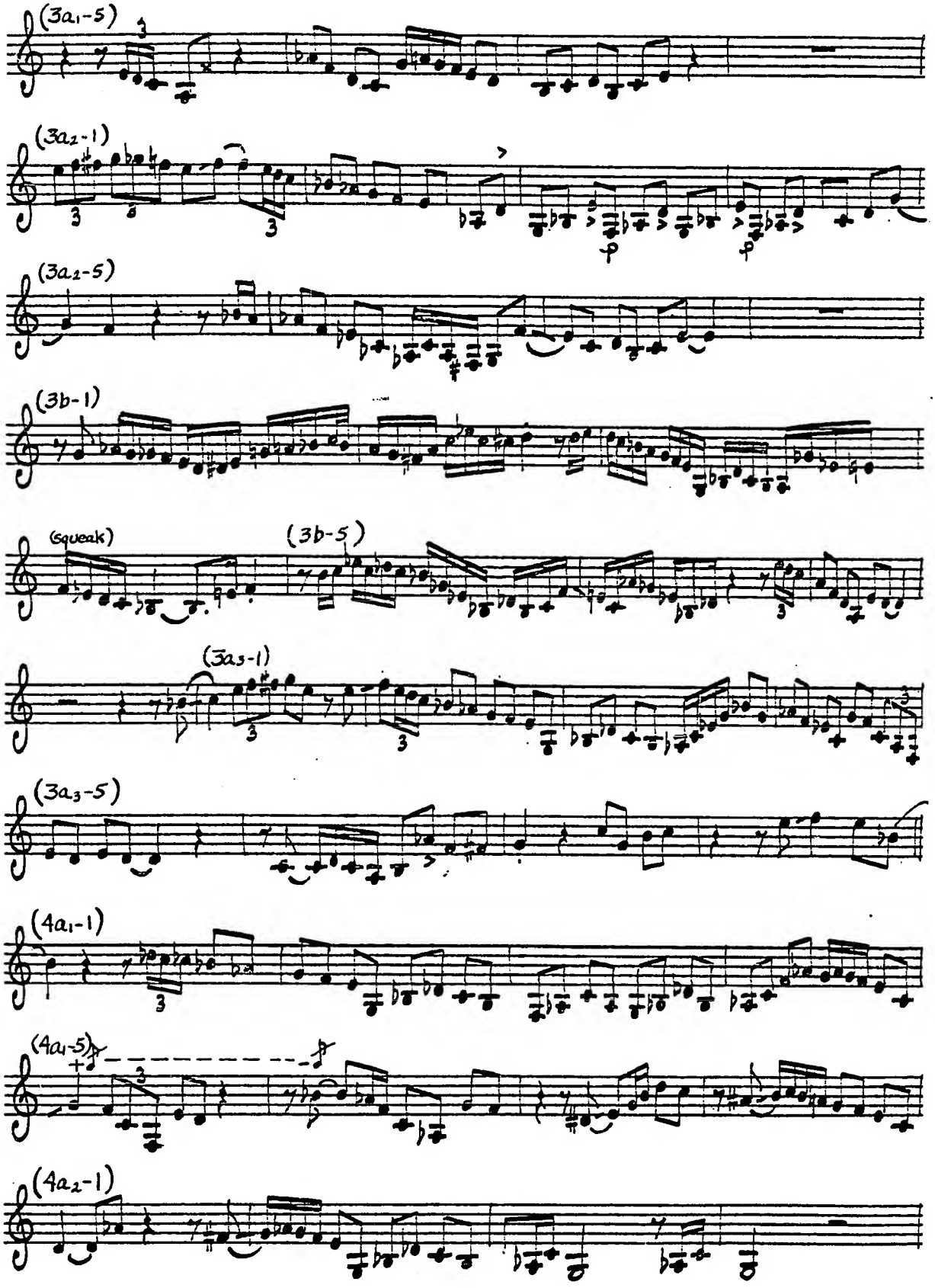

(5b-5)
(5a3-1)
3
3
(5a3-5)
p

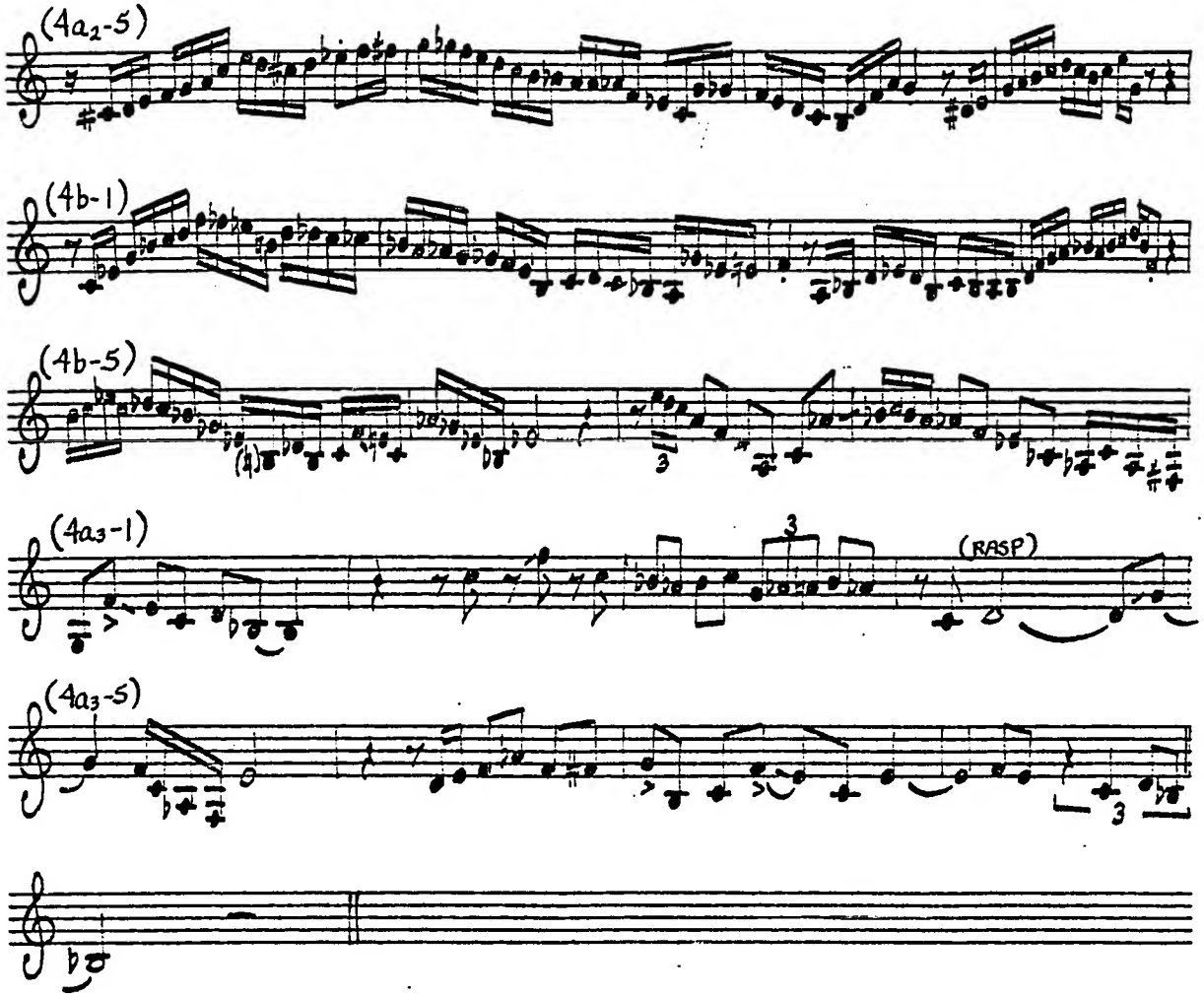
HOT HOUSE 5/15/53

DEBUT DLP 4, OTHERS

♩= CA.190




(3a1-5)
(3a2-1)
(3a2-5)
(3b-1)
(squeak)
(3b-5)
(3a3-1)
(3a3-5)
(4a1-1)
(4a1-5)
(4a2-1)

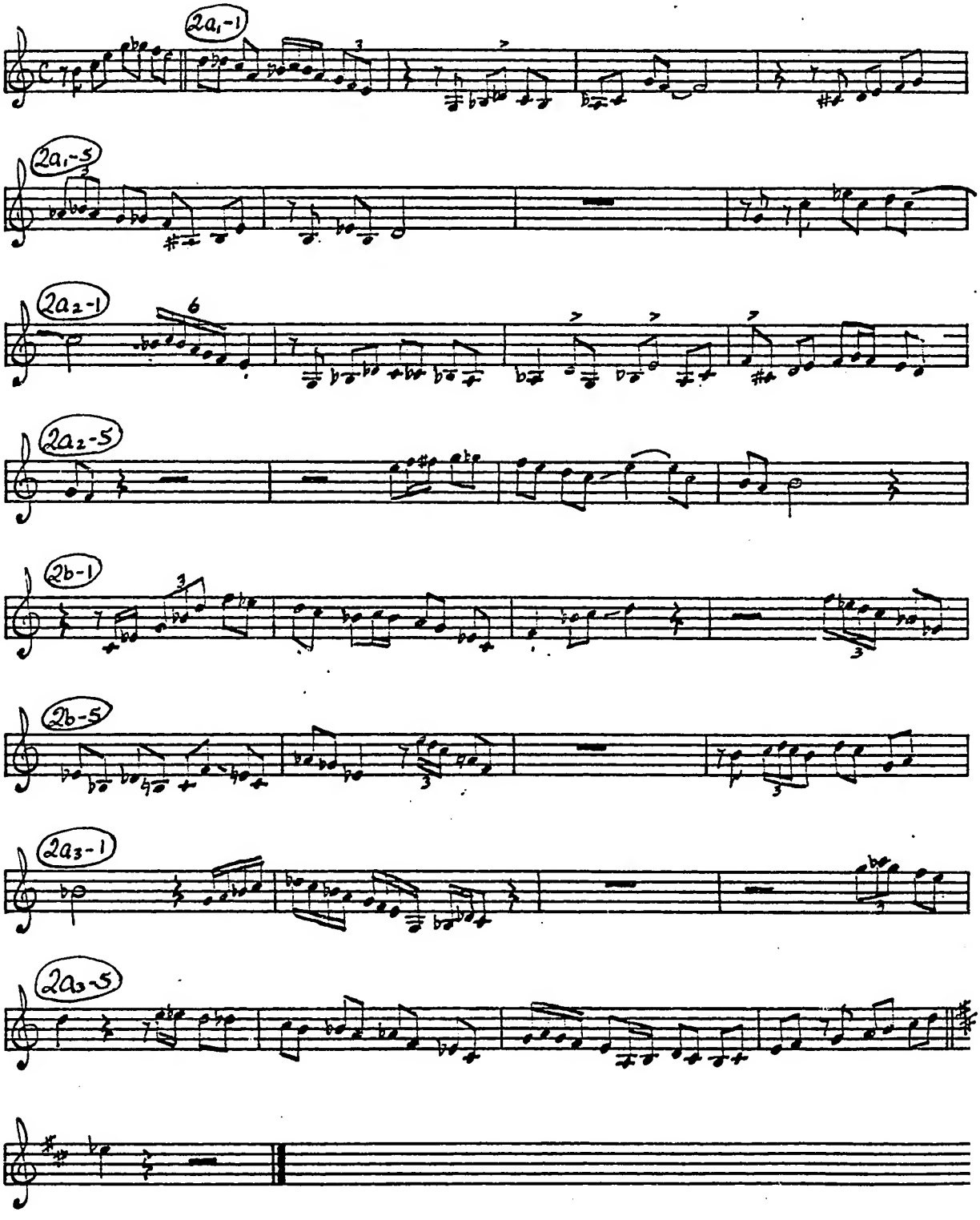

(4a2-5)
(4b-1)
(4b-5)
(4a3-1)
(RASP)
(4a3-5)

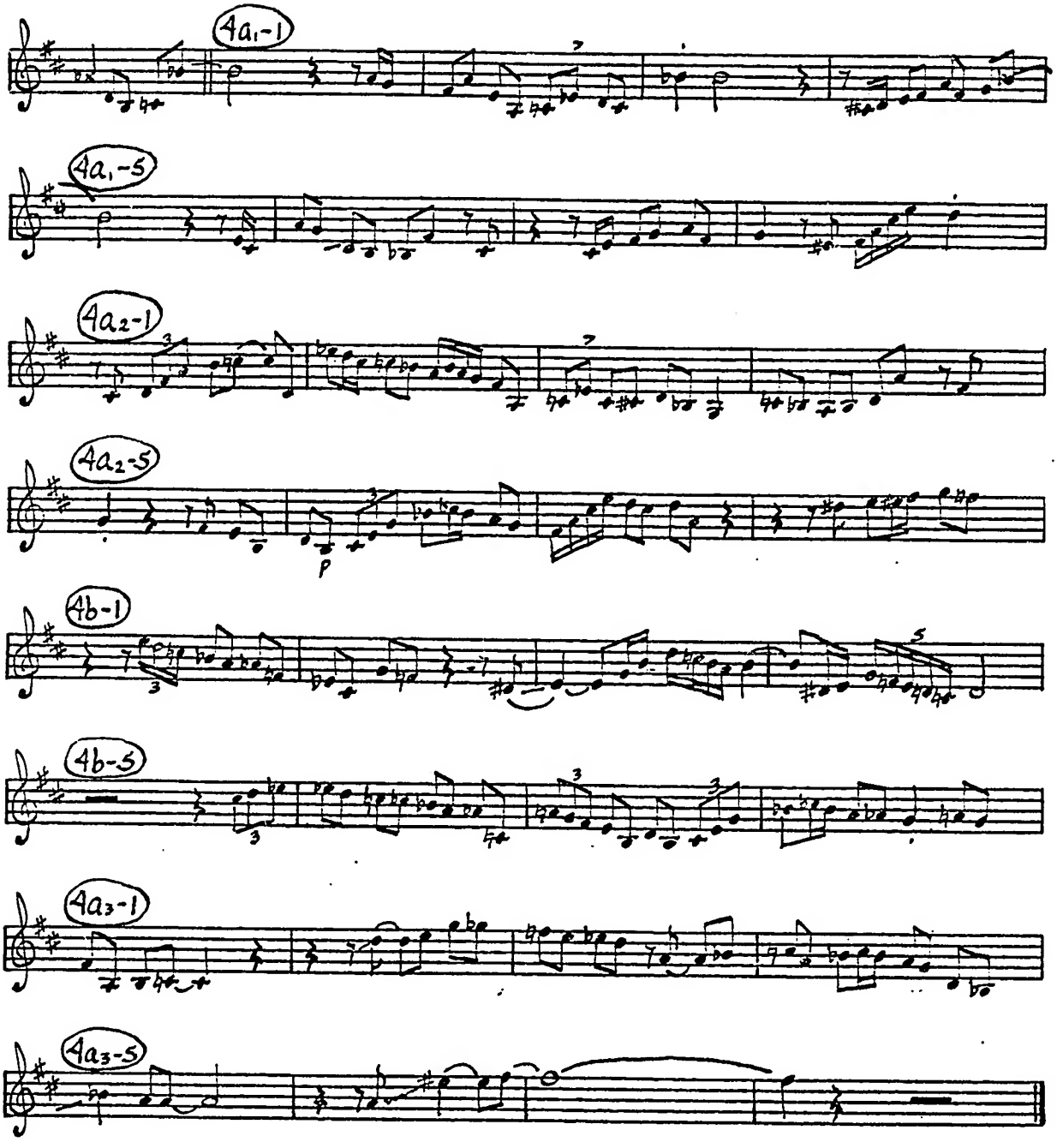
WHAT IS THIS THING CALLED LOVE? I

ca. Autumn 1950

~~Soga ERO 3006~~

♩=ca. 215

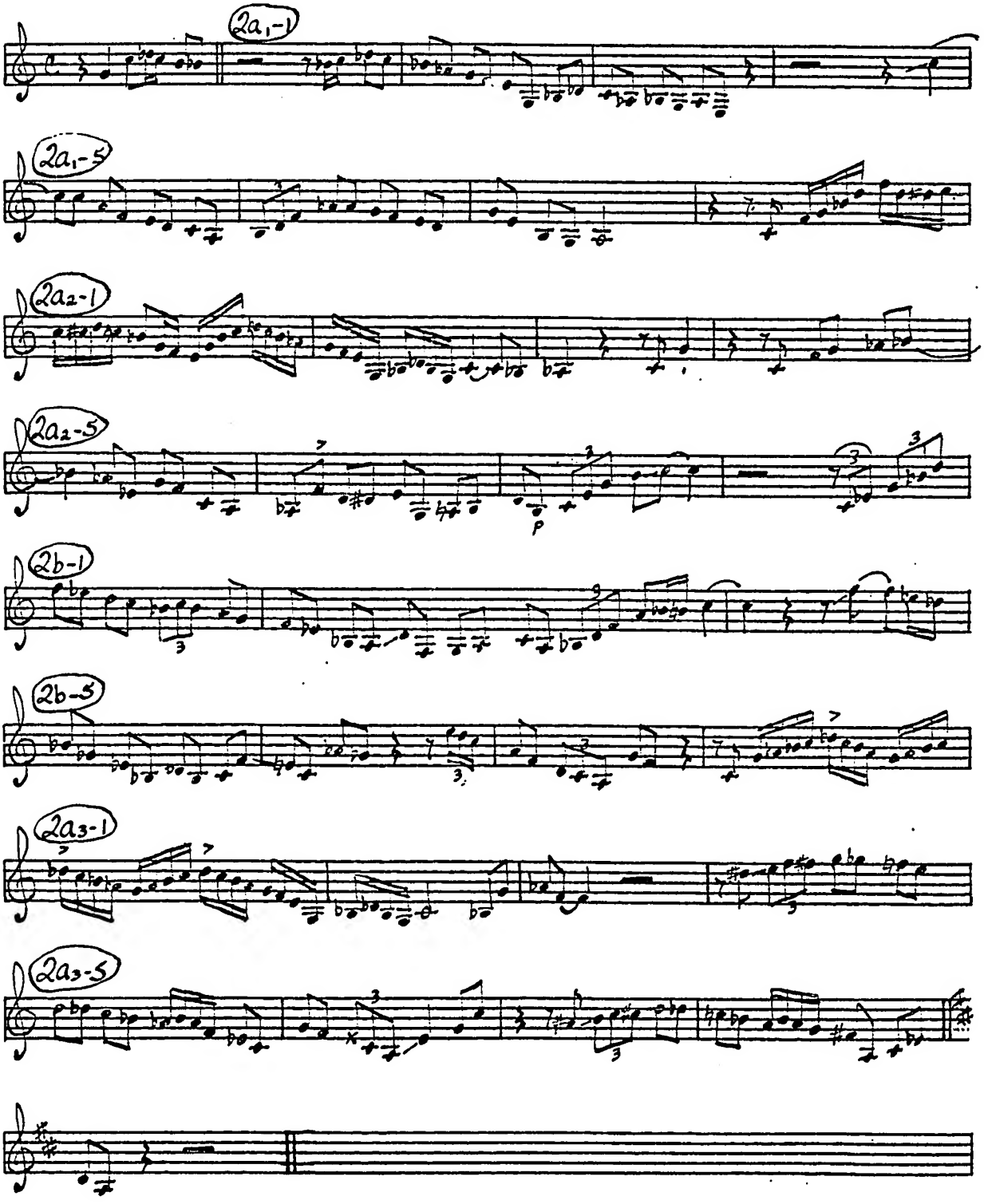


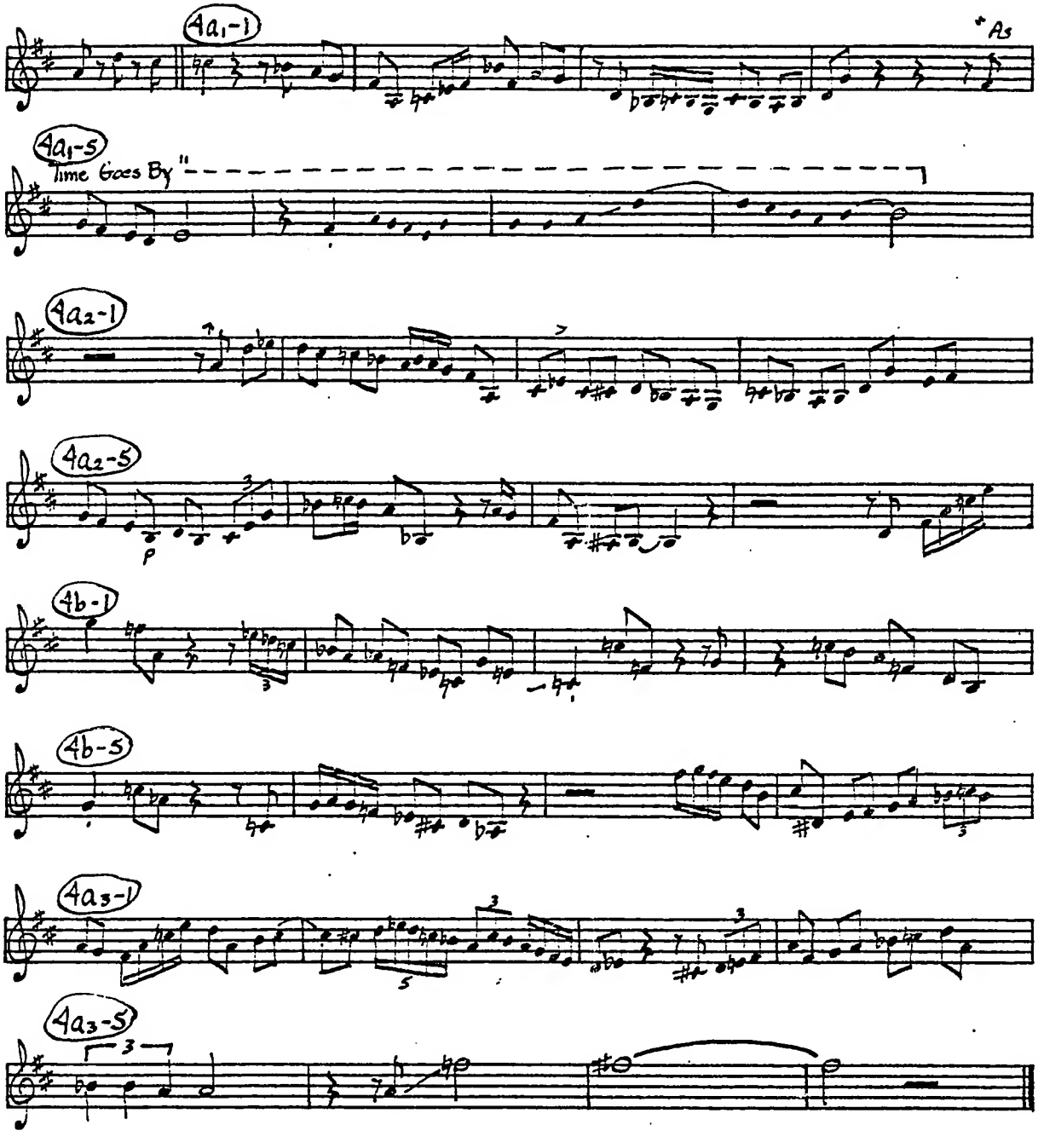

4a1-1
4a1-5
4a2-1
4a2-5
p
4b-1
4b-5
4a3-1
4a3-5

WHAT IS THIS THING CALLED LOVE 9/16/50

Norgran EPN 3501-2, Verve MGV 8001, others

♩ = ca. 215

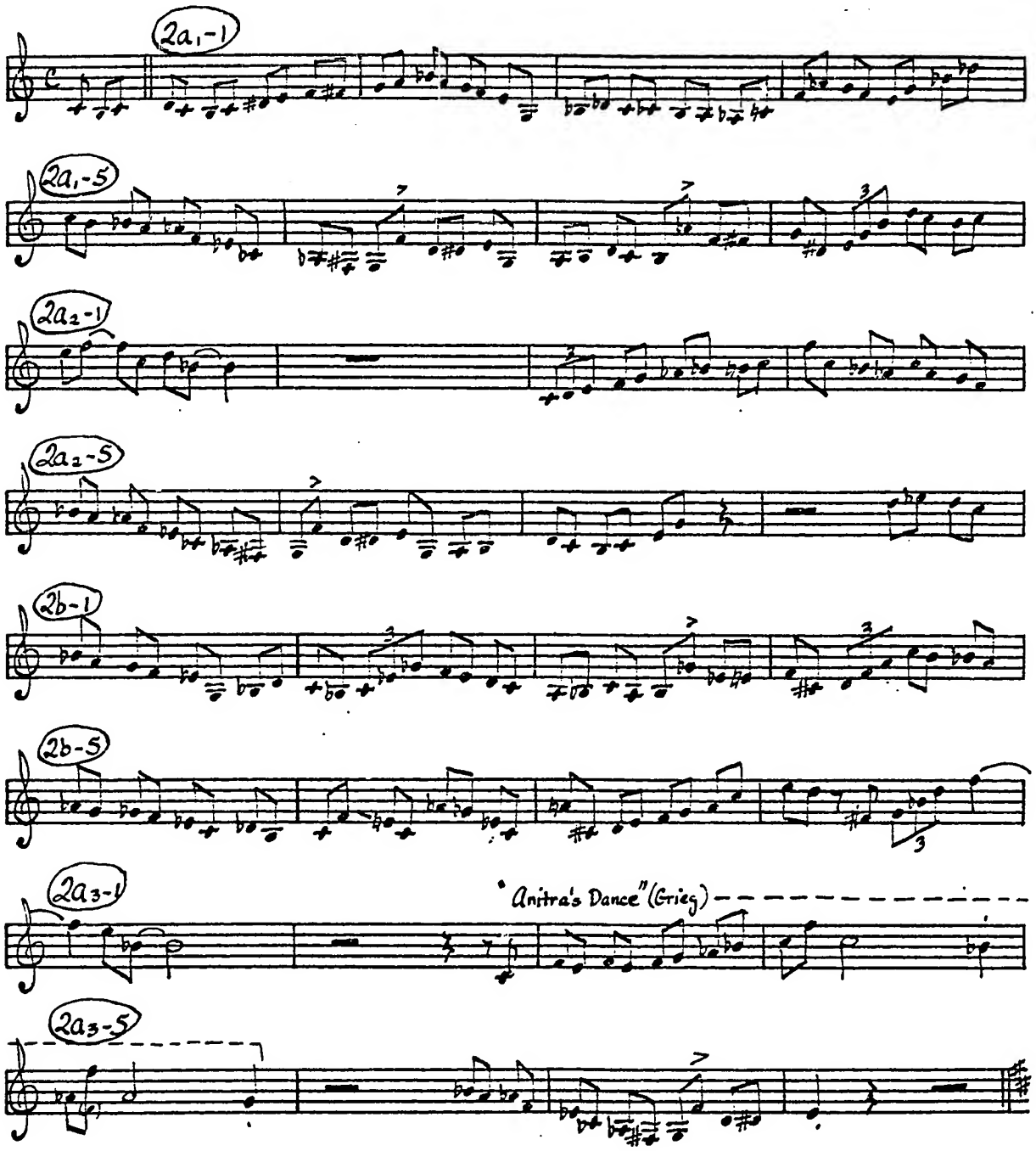


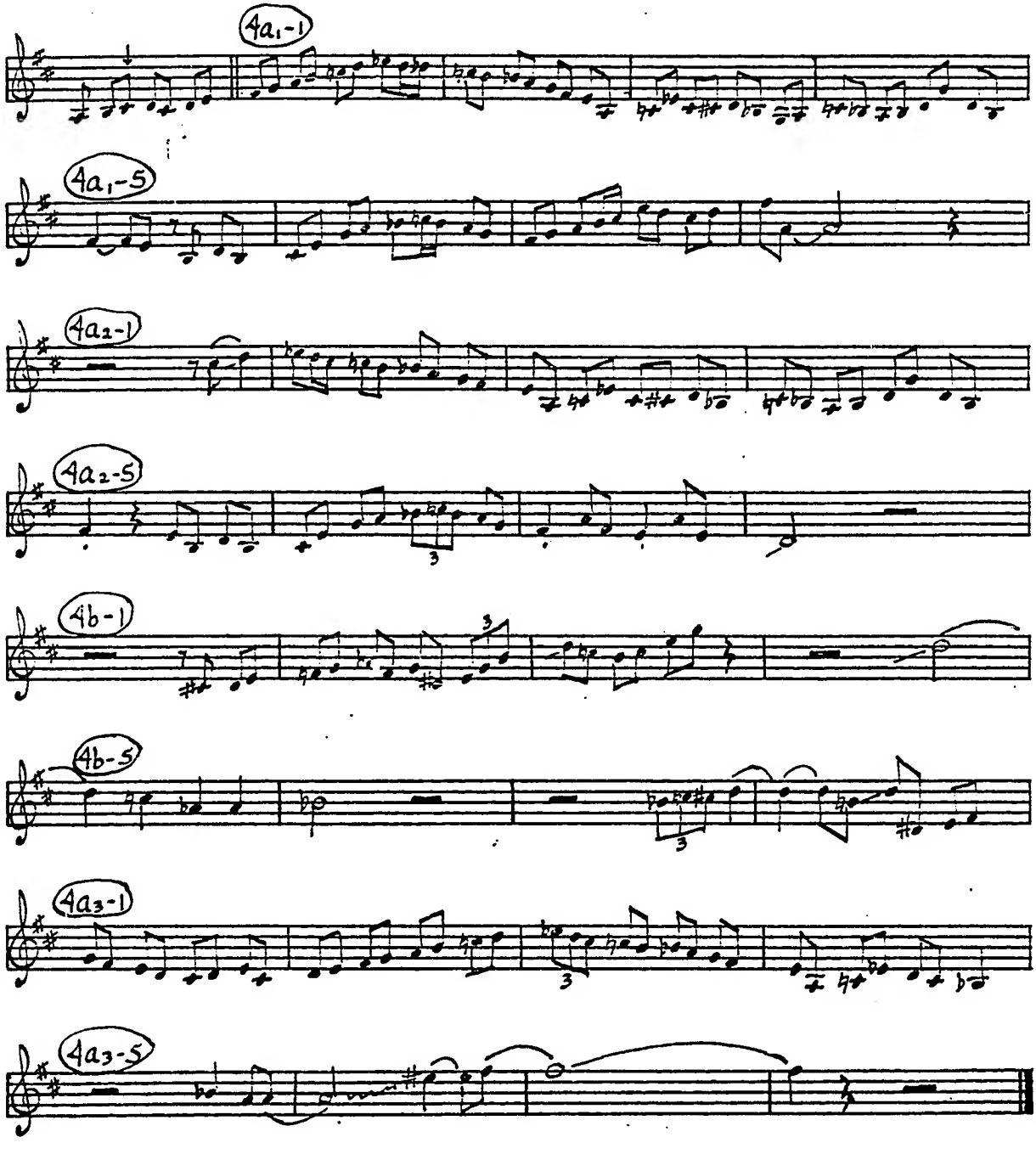

4a1-1
*As
4a1-5
Time Goes By"
4a2-1
4a2-5
p
4b-1
4b-5
4a3-1
4a3-5

WHAT IS THIS THING CALLED LOVE 8/27/64

Spook Jazz, SAT 6604

♩=ca. 280

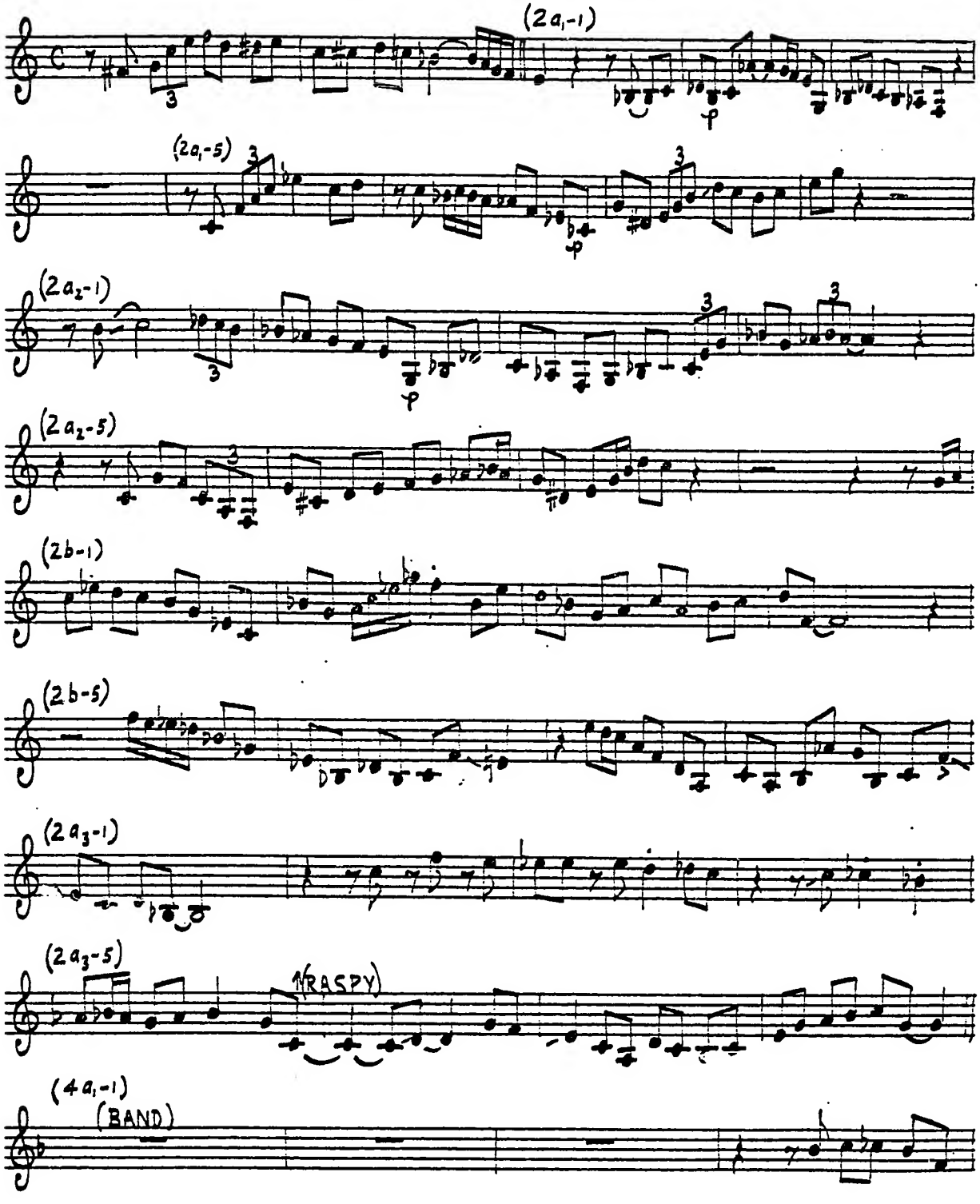


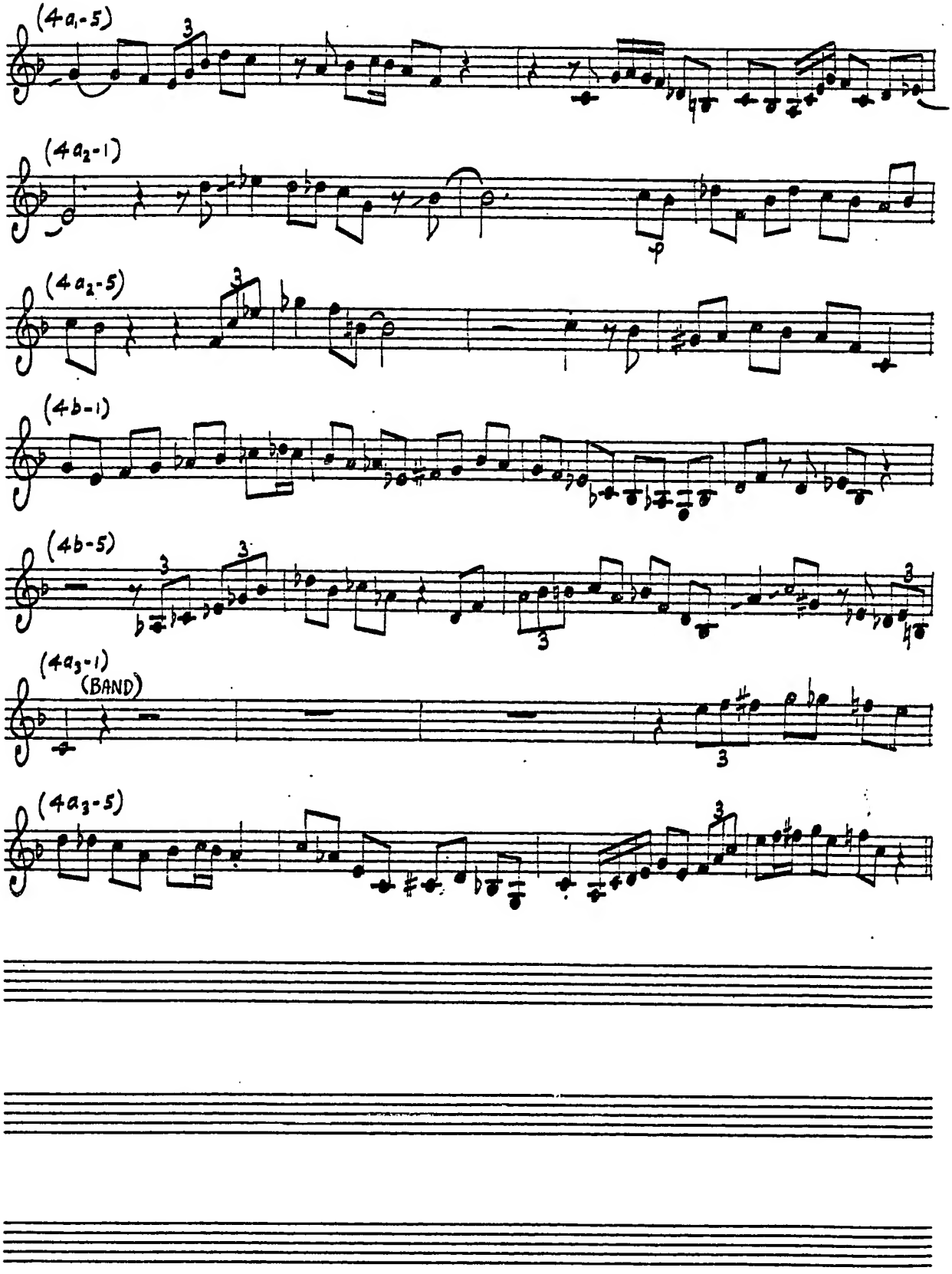

4a1-1
4a1-5
4a2-1
4a2-5
4b-1
4b-5
4a3-1
4a3-5

WHAT IS THIS THING CALLED LOVE 3/25/52;

MERCURY/CLEF 11102,
VERVE MGV 8003,
OTHERS.

♩ = CA. 235



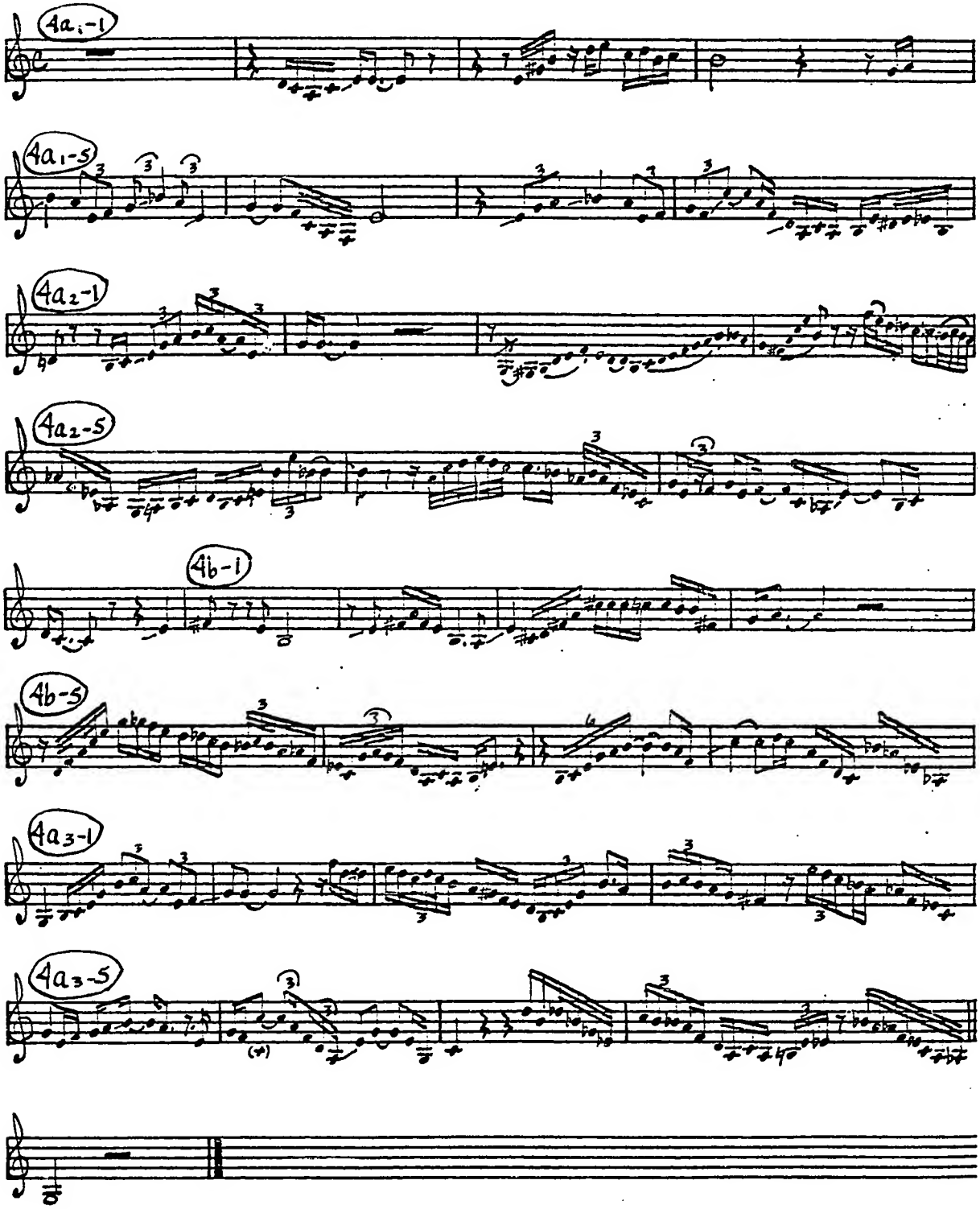

(4a1-5)
(4a2-1)
(4a2-5)
(4b-1)
(4b-5)
(4a3-1)
(BAND)
(4a3-5)

I Can't Get Started

3/25/46

Disc 2001, Verve MG Vol. 2, others

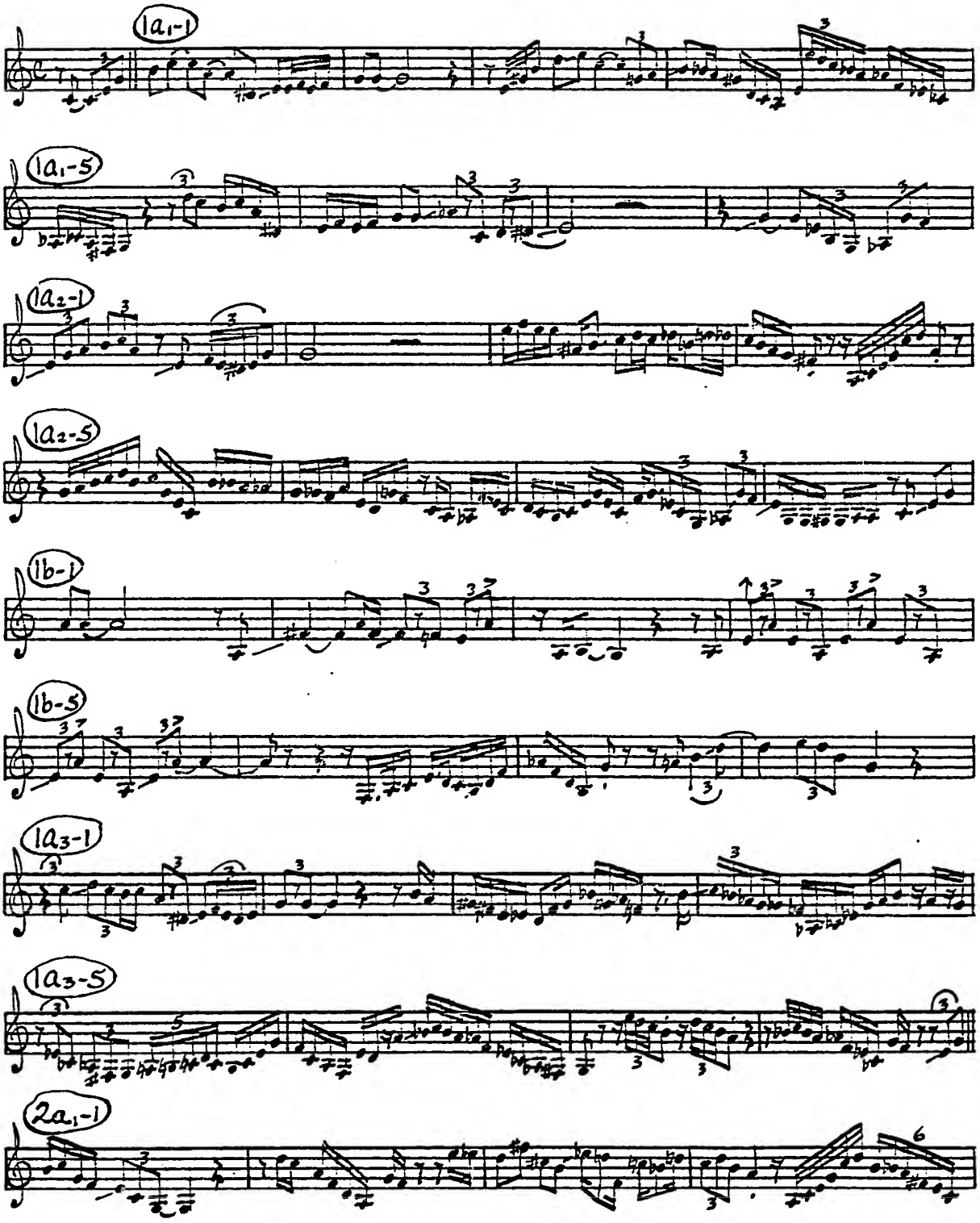
♩ = ca. 85

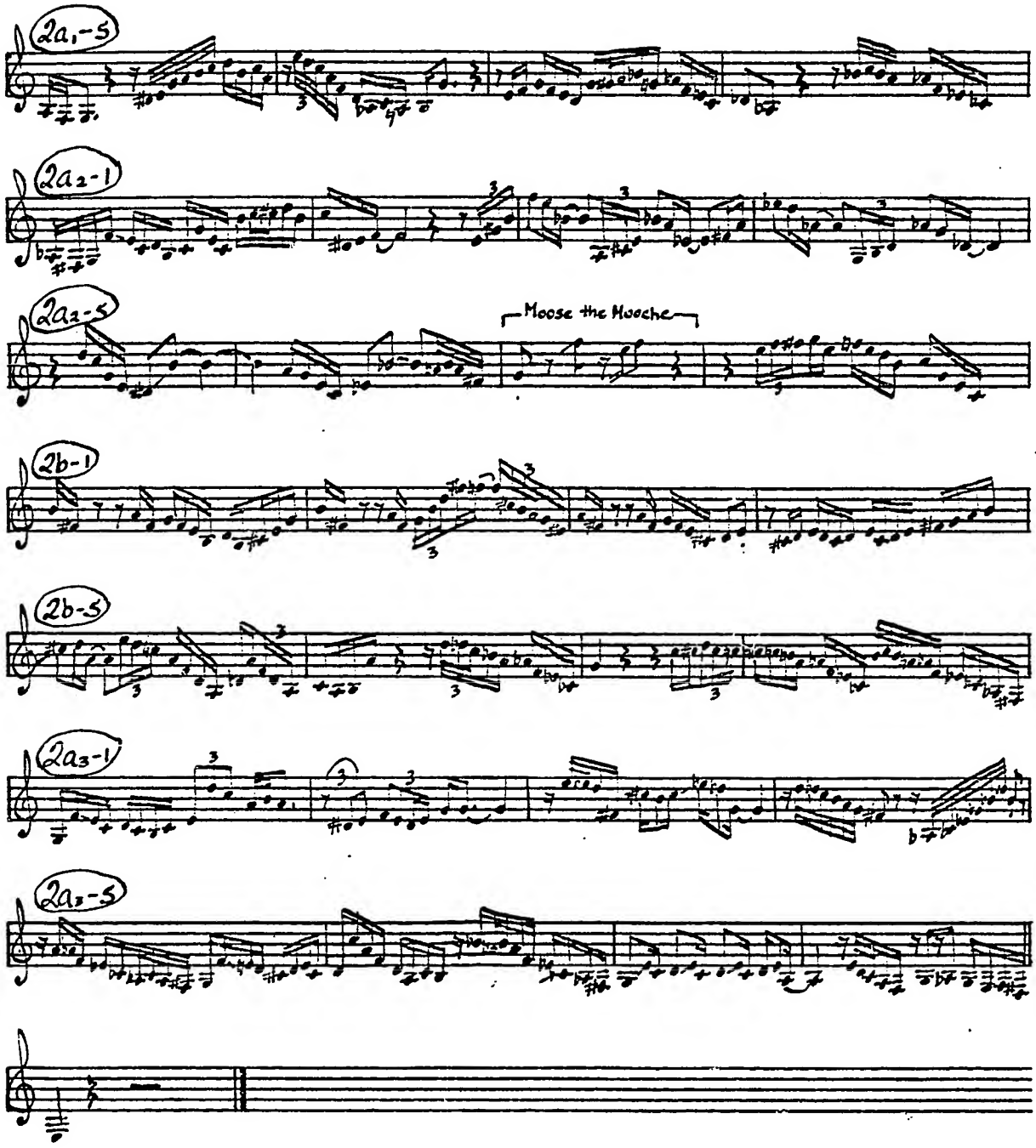


I Can't Get Started

Summer 1950
Tape

♩= ca. 100

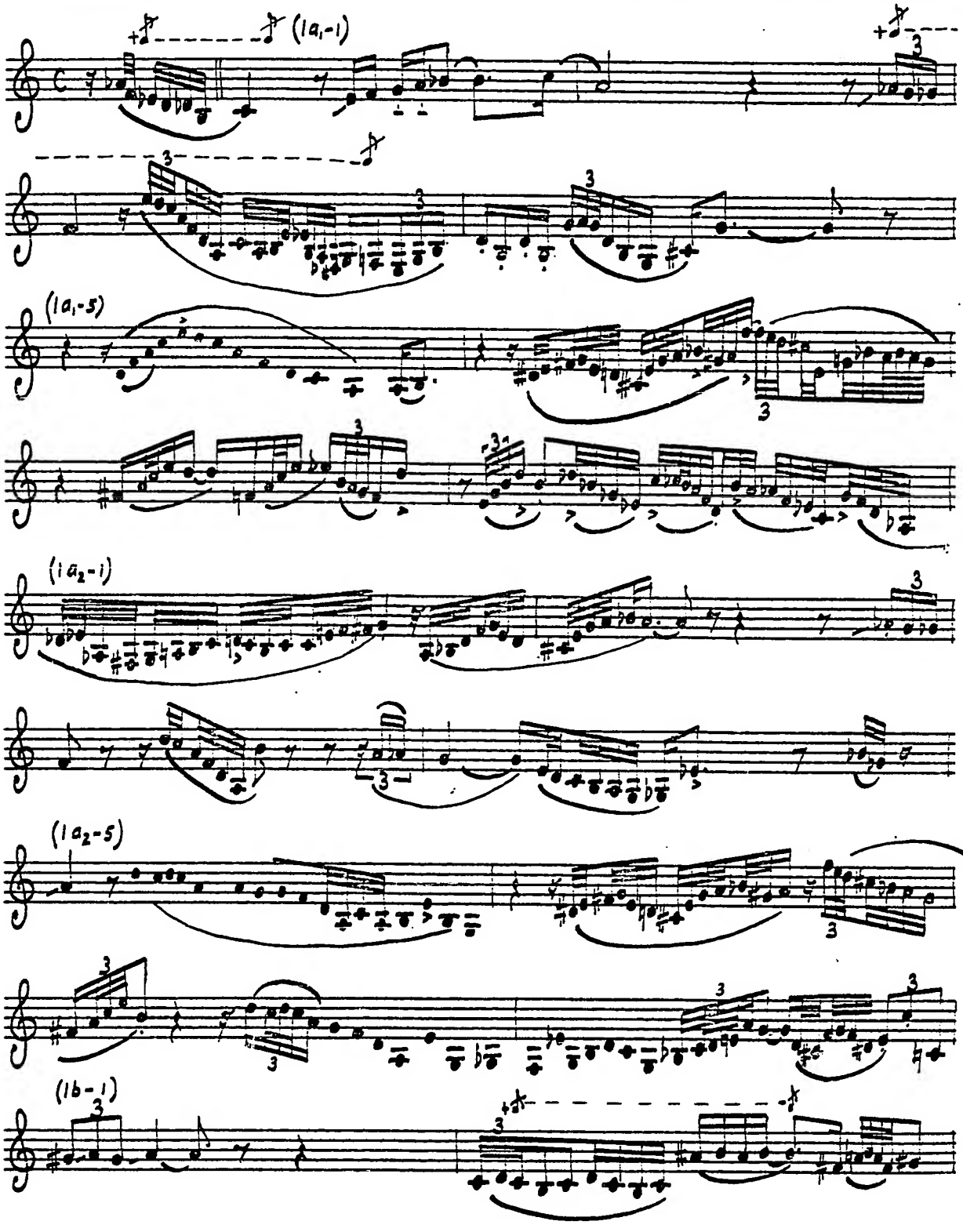


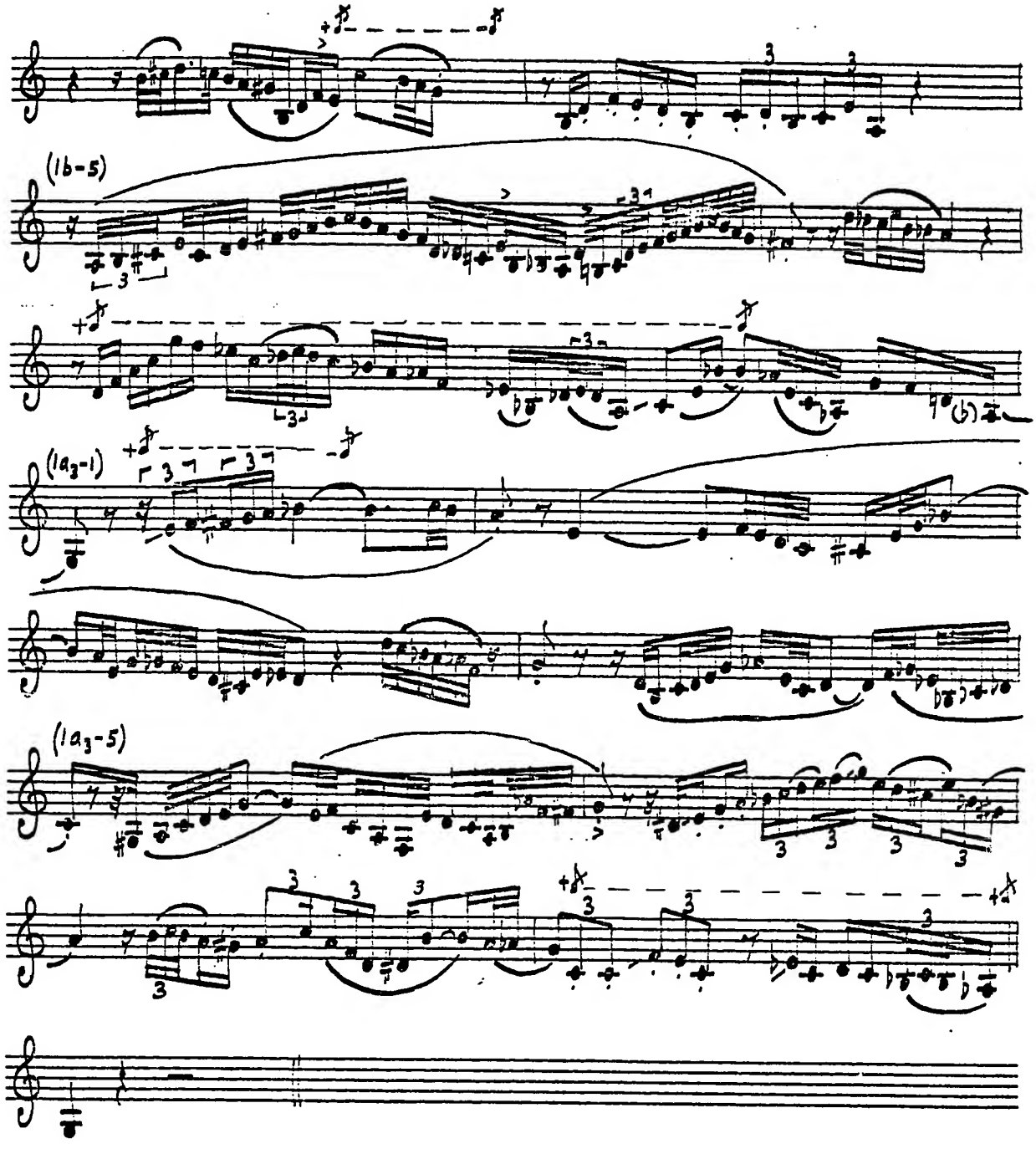

2a1-5
2a2-1
2a2-5
Moose the Mooche
2b-1
2b-5
2a3-1
2a3-5

DON'T BLAME ME 11/4/47;

DIAL 1021, OTHERS

♩= CA. 65



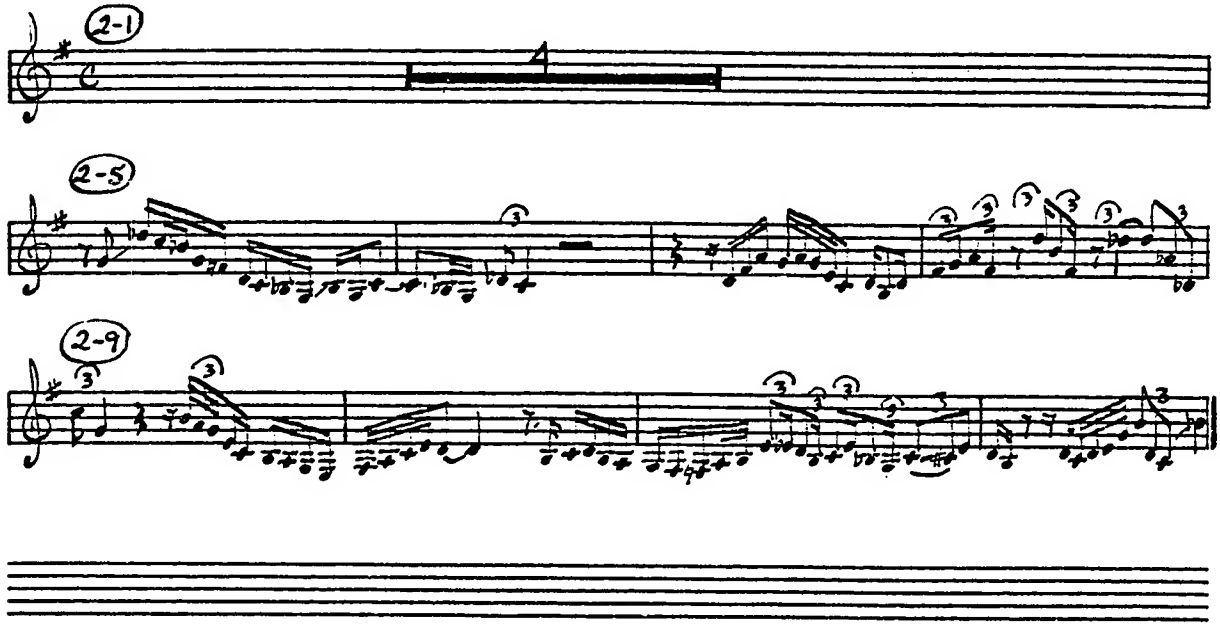

(1b-5)
(1a3-1)
(1a3-5)

That's the Blues

1/45

Continental 6013, ELP 16004, others

♩= ca. 70

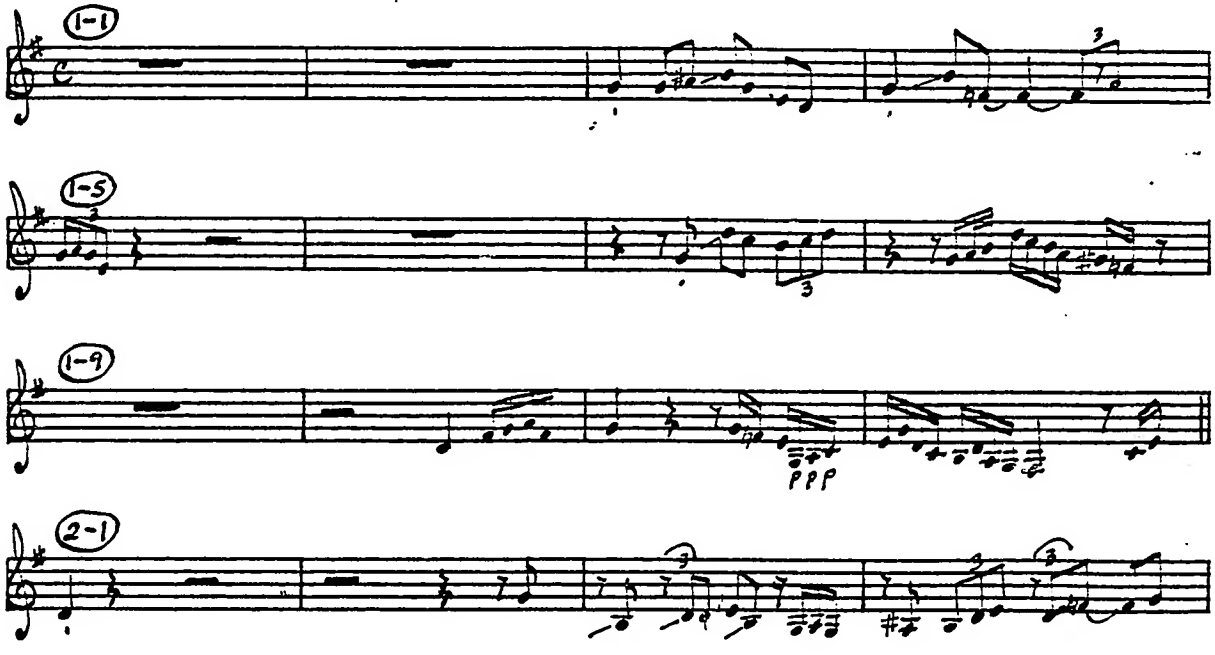


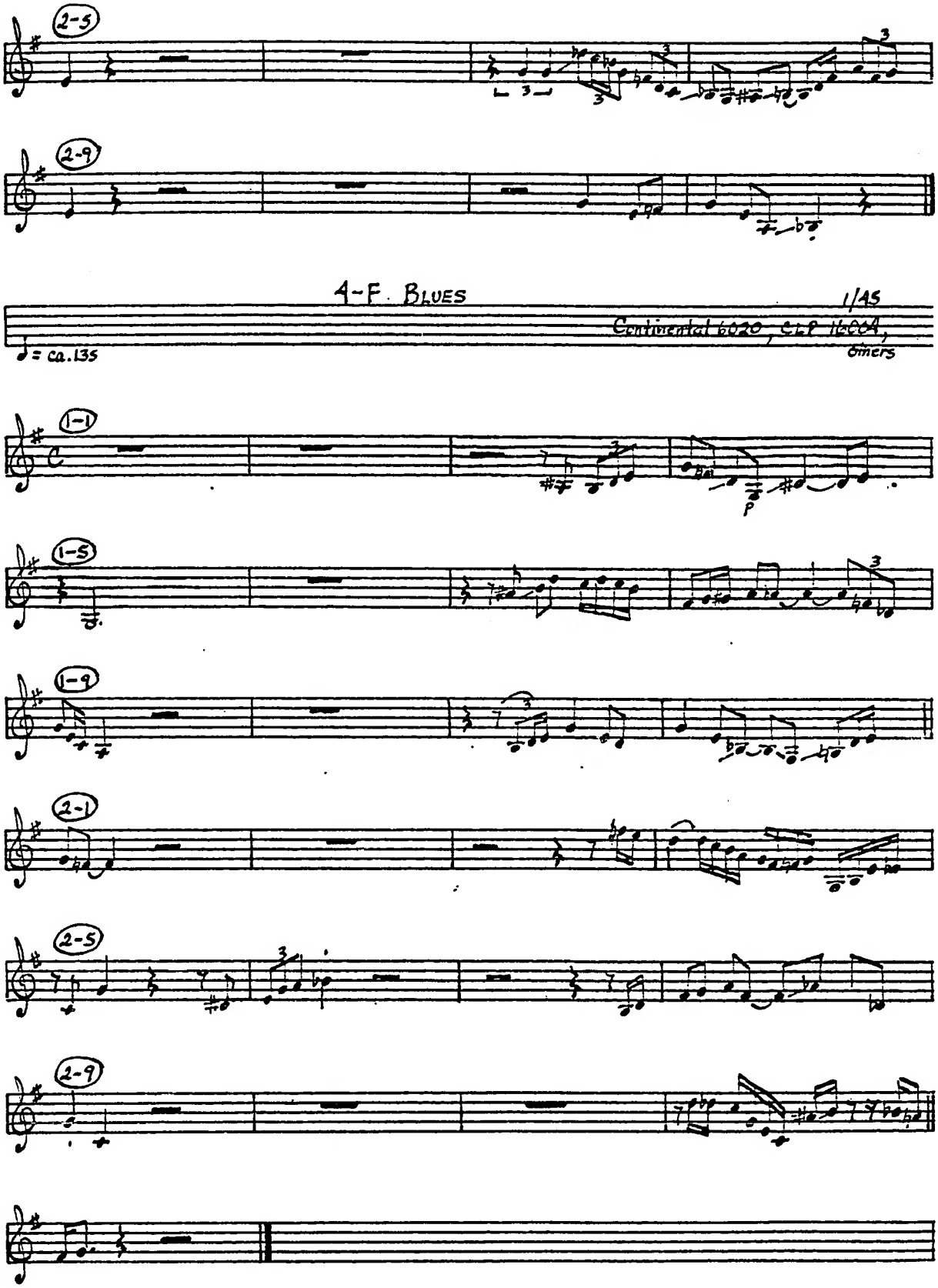
G. I. Blues

1/45

Plymouth ICC-38, others

♩= ca. 130

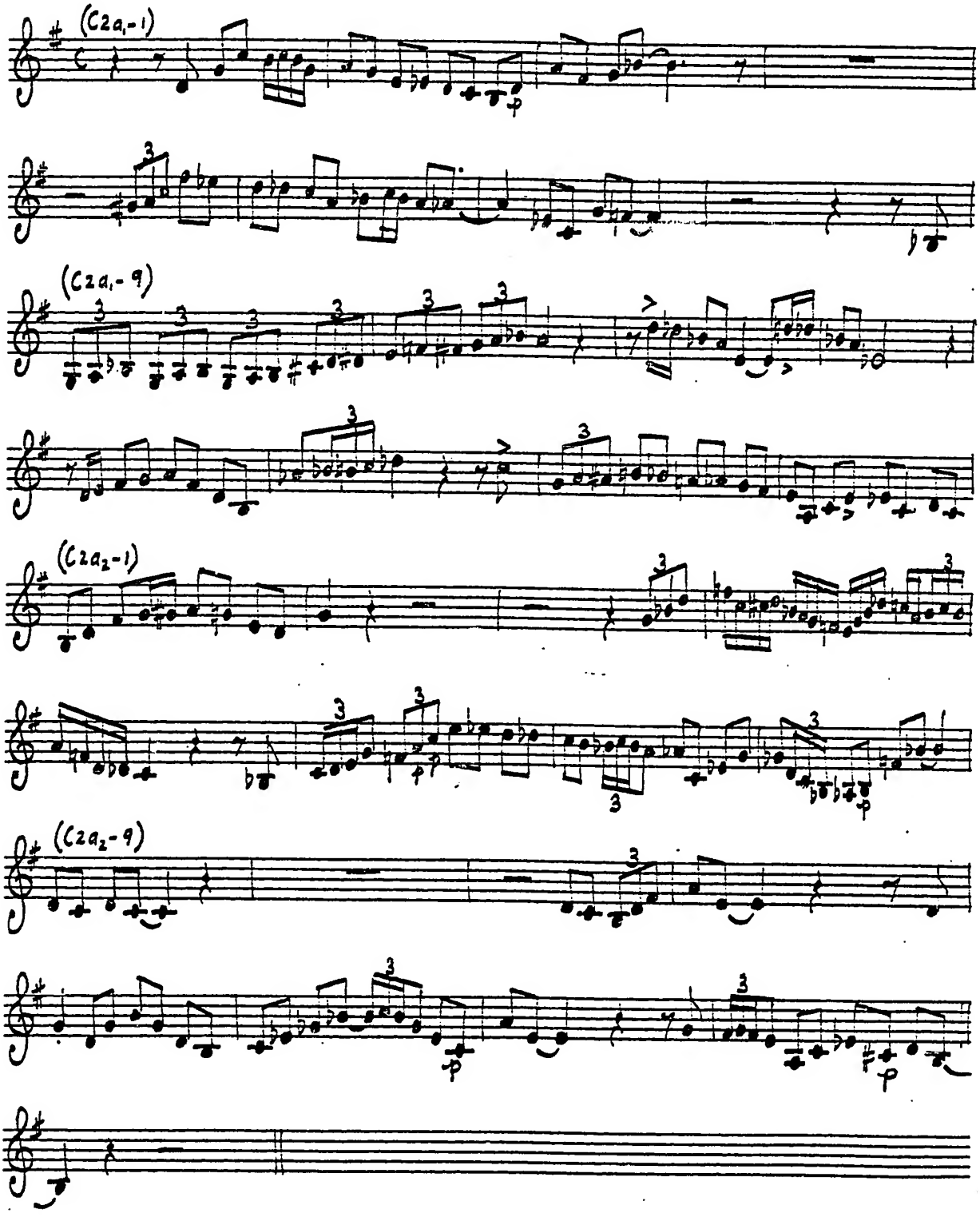



2-5
2-9
A-F. Blues
1/45
Continental 6020, CLP 16004,
Omers
♩ = ca. 135
1-1
p
1-5
1-9
2-1
2-5
2-9

ORNITHOLOGY 3/28/46;

DIAL 1006. OTHERS

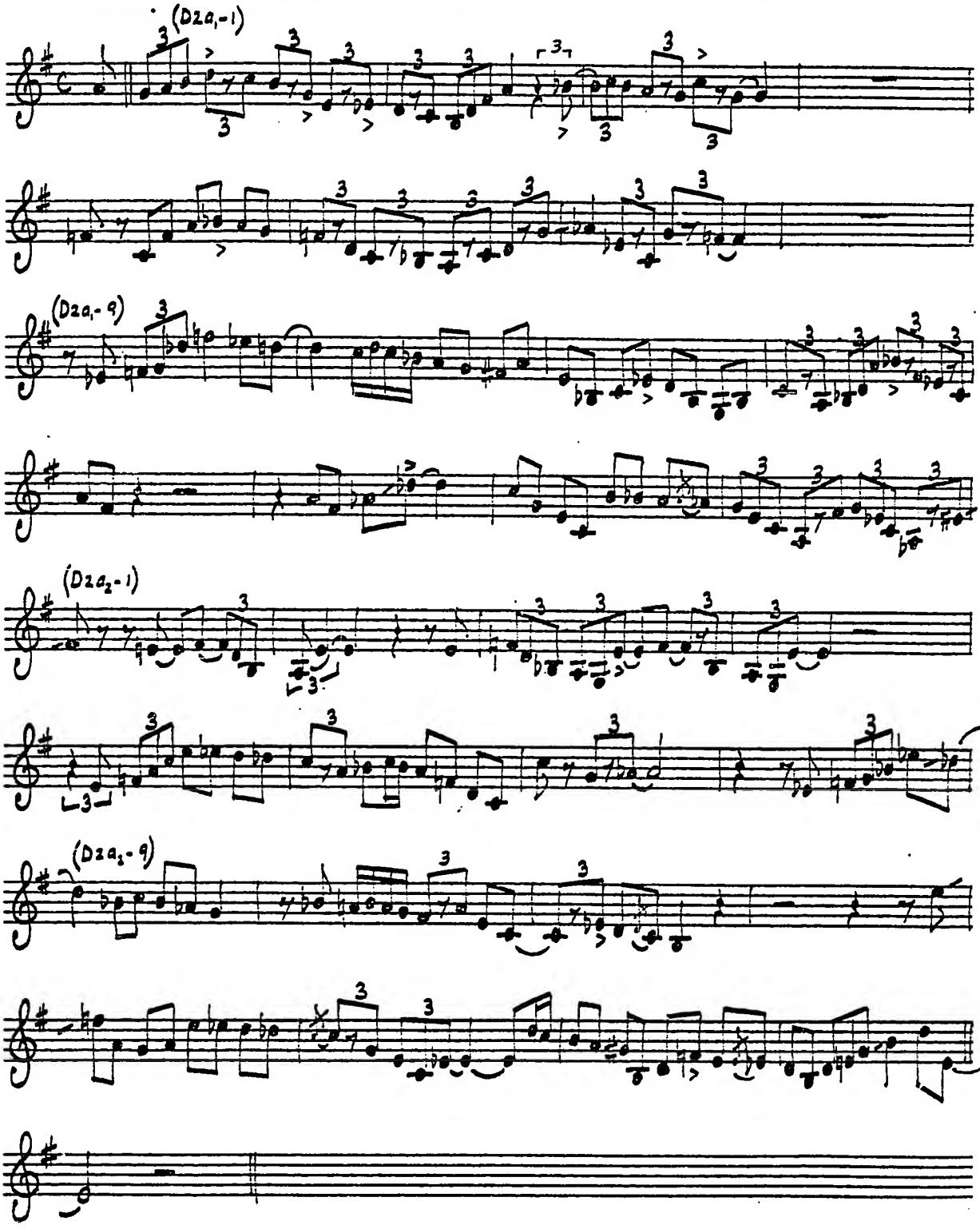
♩ = CA. 200 TAKE 3



ORNITHOLOGY 3/28/46;

DIAL 1002, OTHERS

♩= CA. 225 TAKE 4

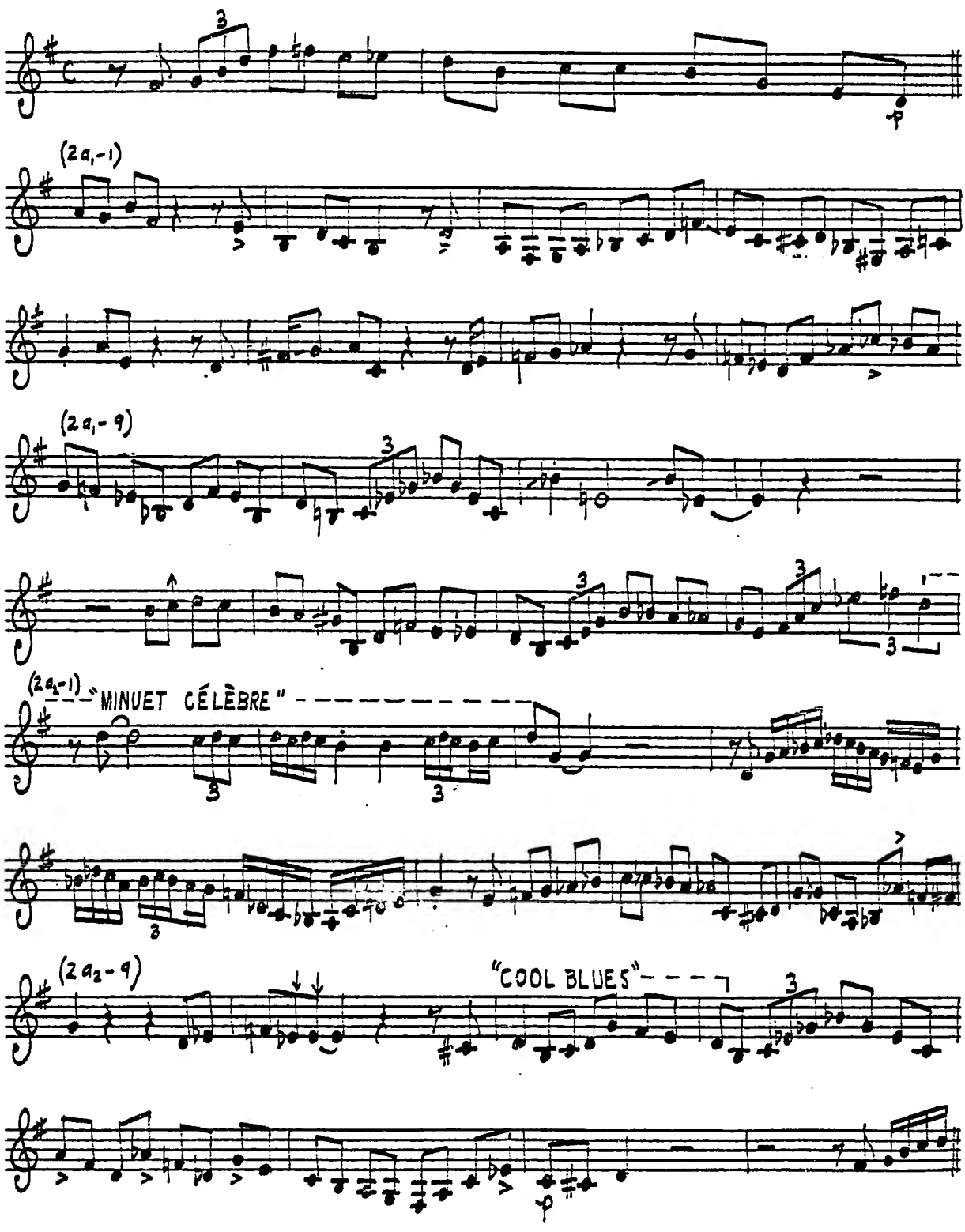


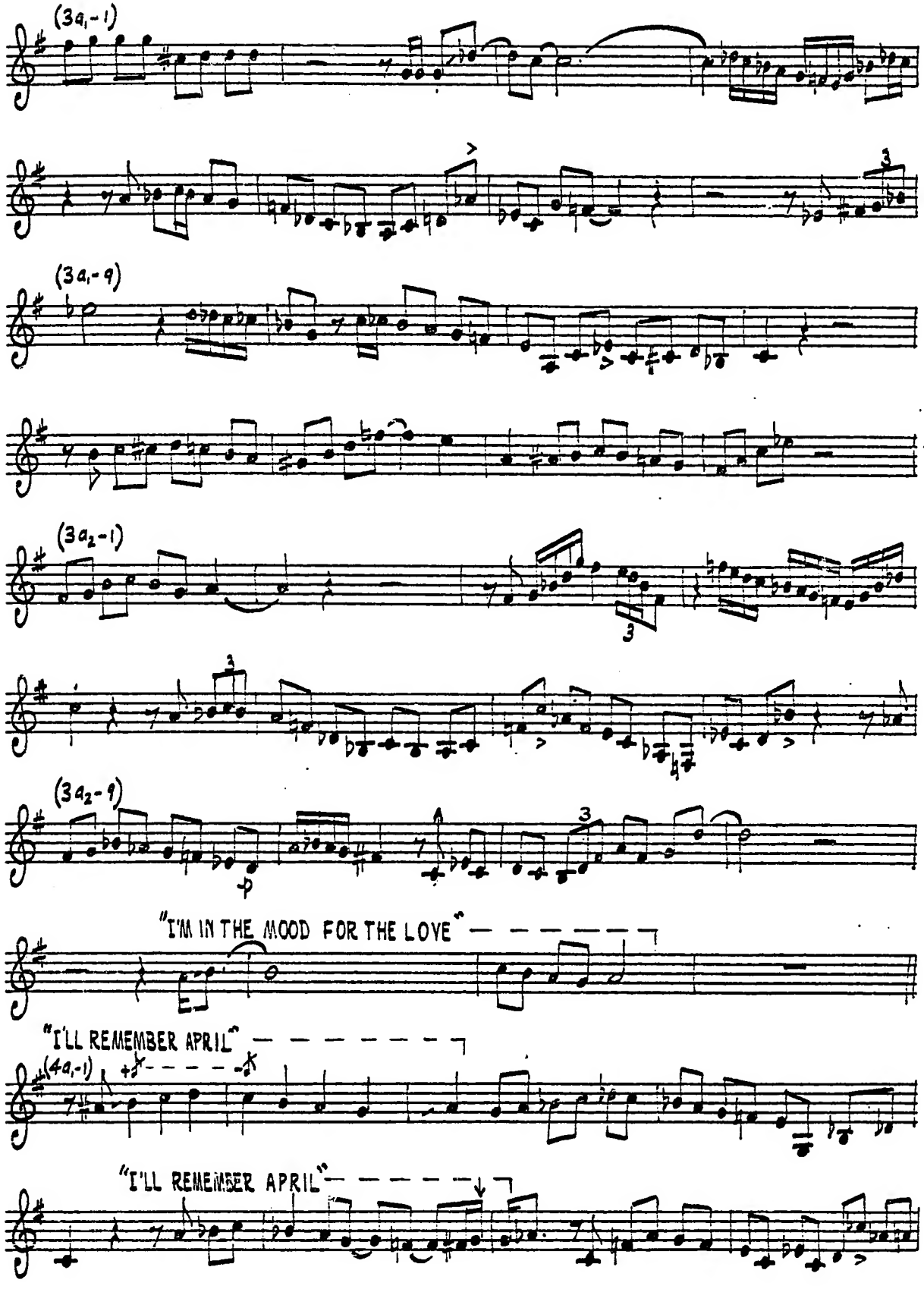
ORNITHOLOGY 12/11/'48;

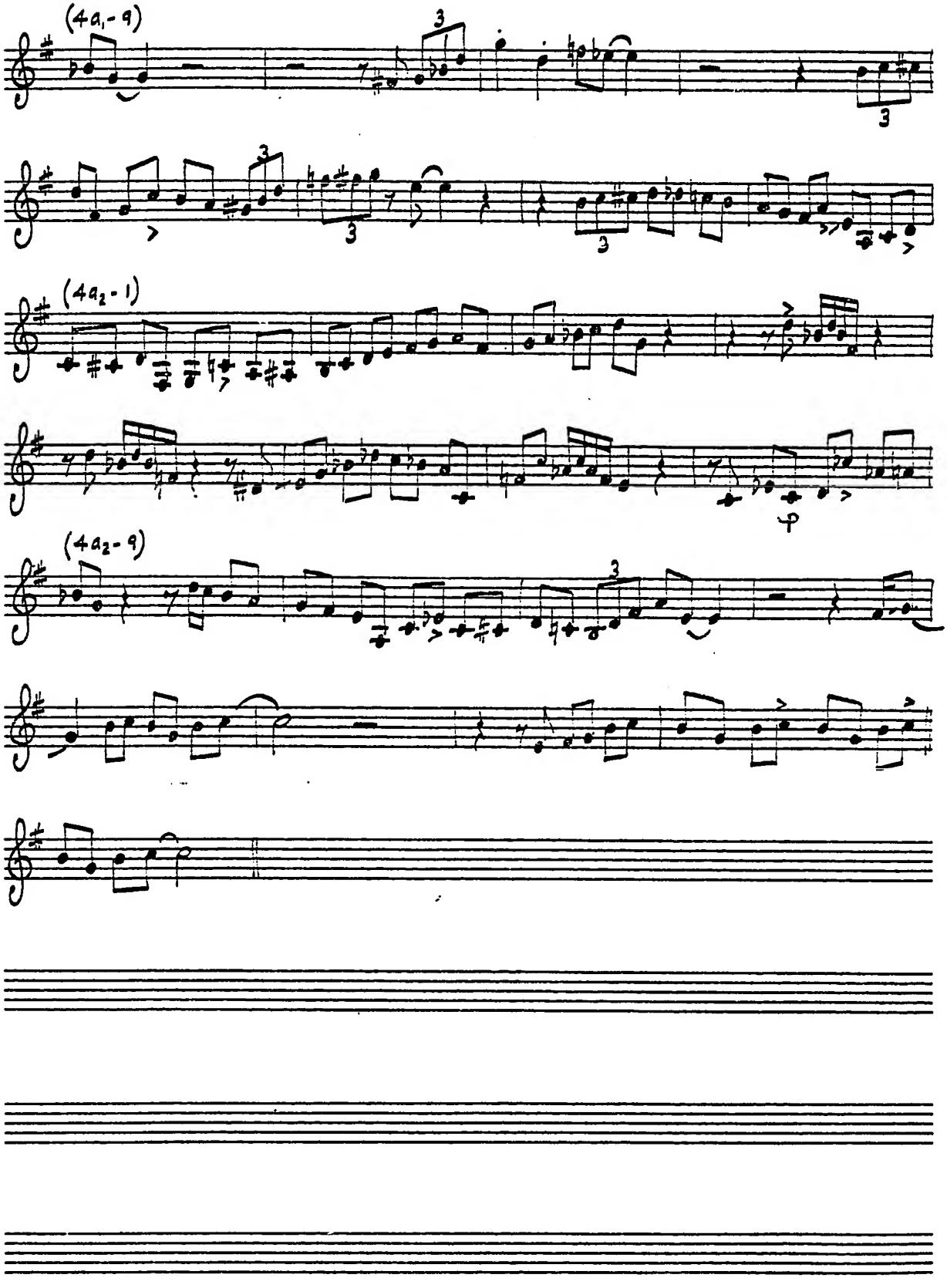
LE JAZZ COOL JC 101.

OTHERS

♩ = CA. 230



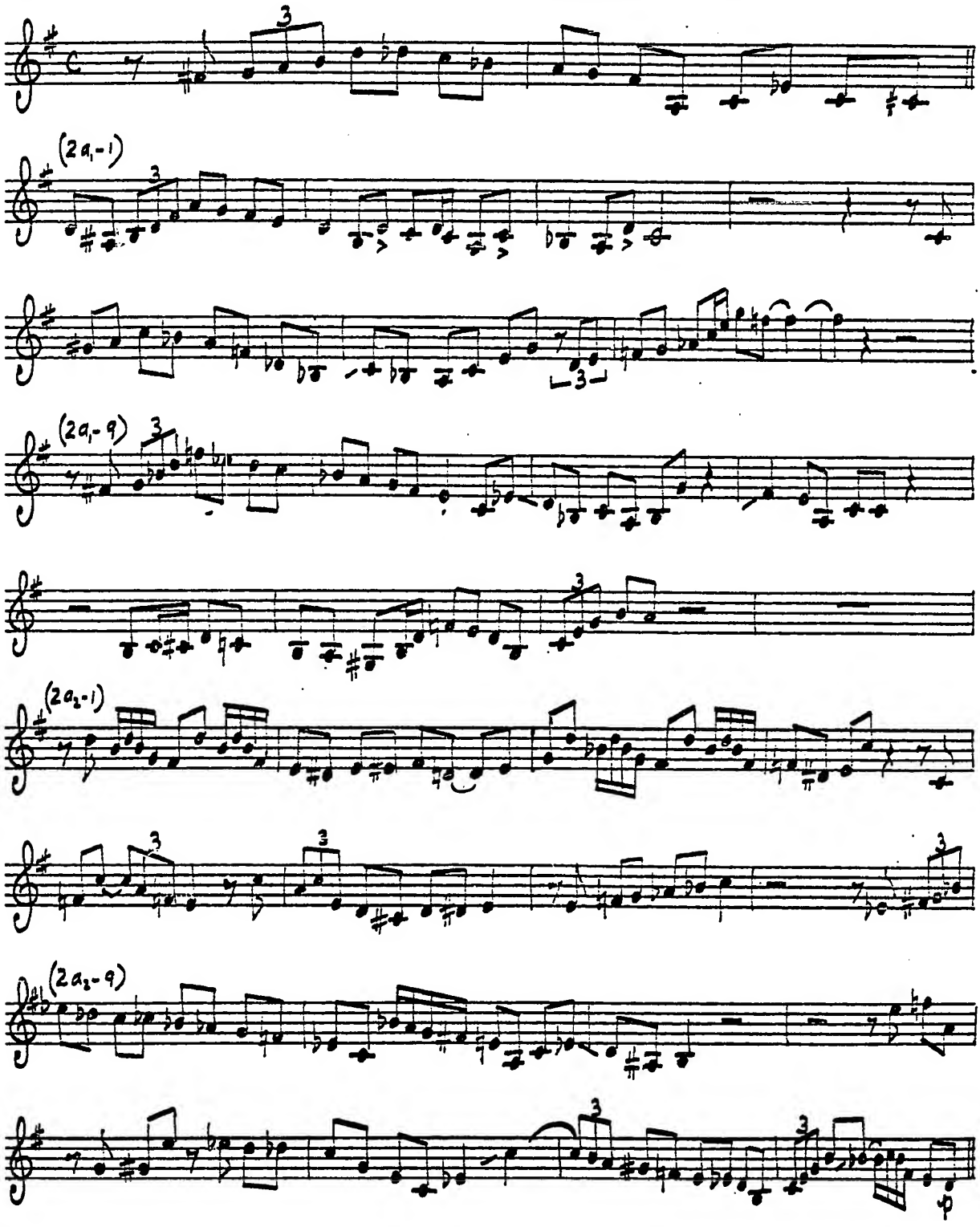

(3a1-1)
(3a1-9)
(3a2-1)
(3a2-9)
"I'M IN THE MOOD FOR THE LOVE"
"I'LL REMEMBER APRIL"
(4a1-1)
"I'LL REMEMBER APRIL"

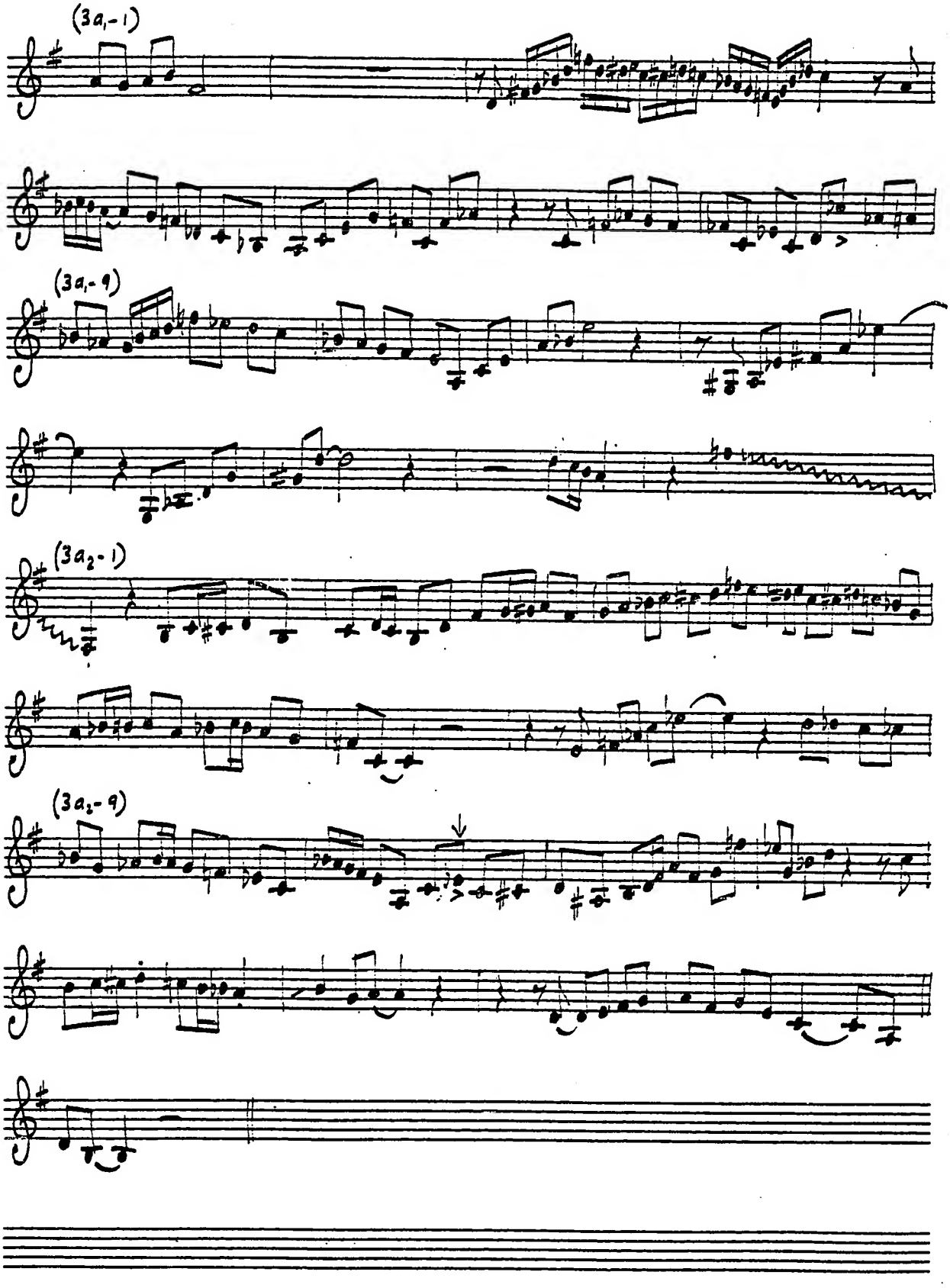

(4a1 - 9)
(4a2 - 1)
(4a2 - 9)
p

ORNITHOLOGY 12/24/49;

HOT CLUB DE LYON,
OTHERS

♩ = CA. 230



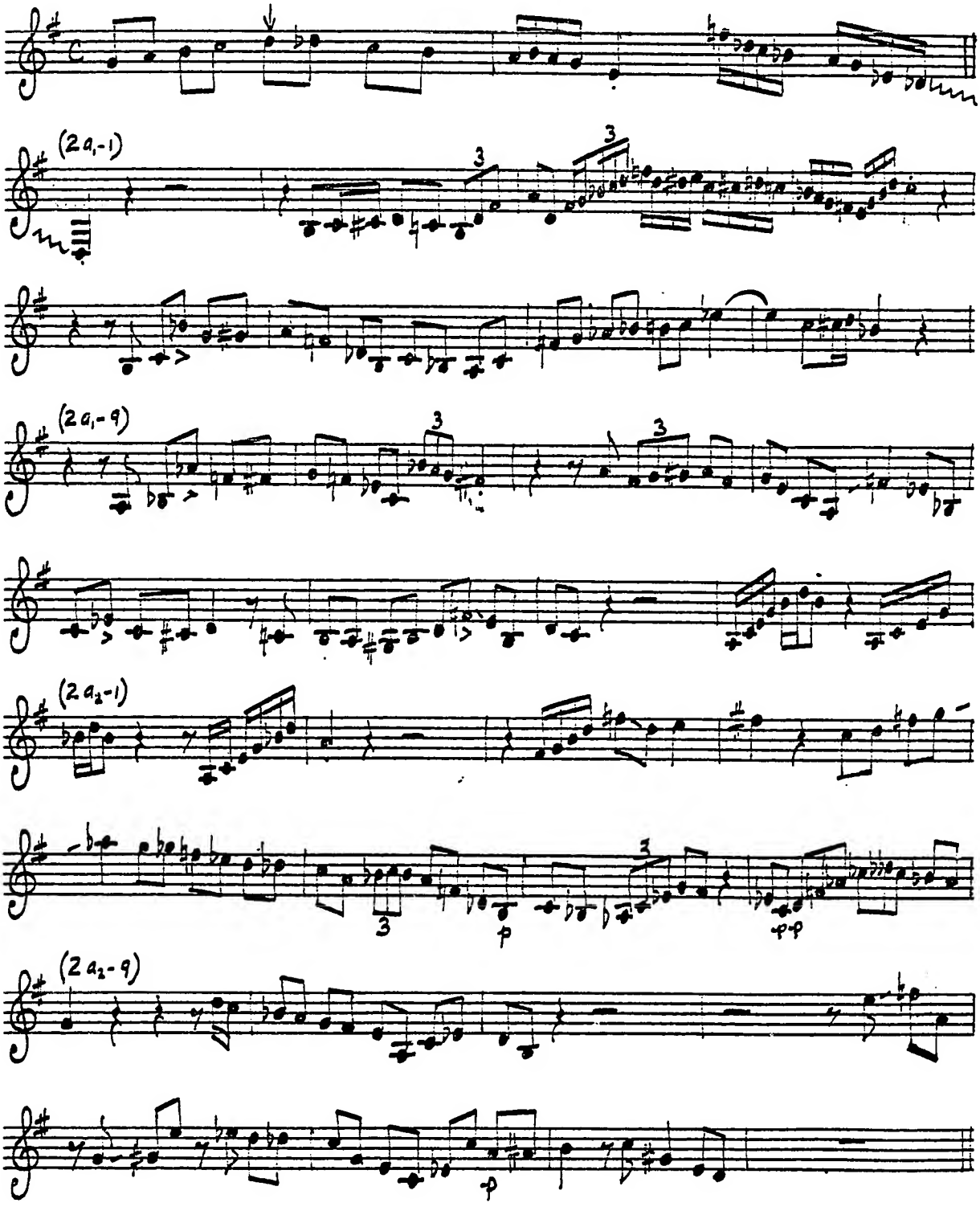

(3a1-1)
(3a1-9)
(3a2-1)
(3a2-9)

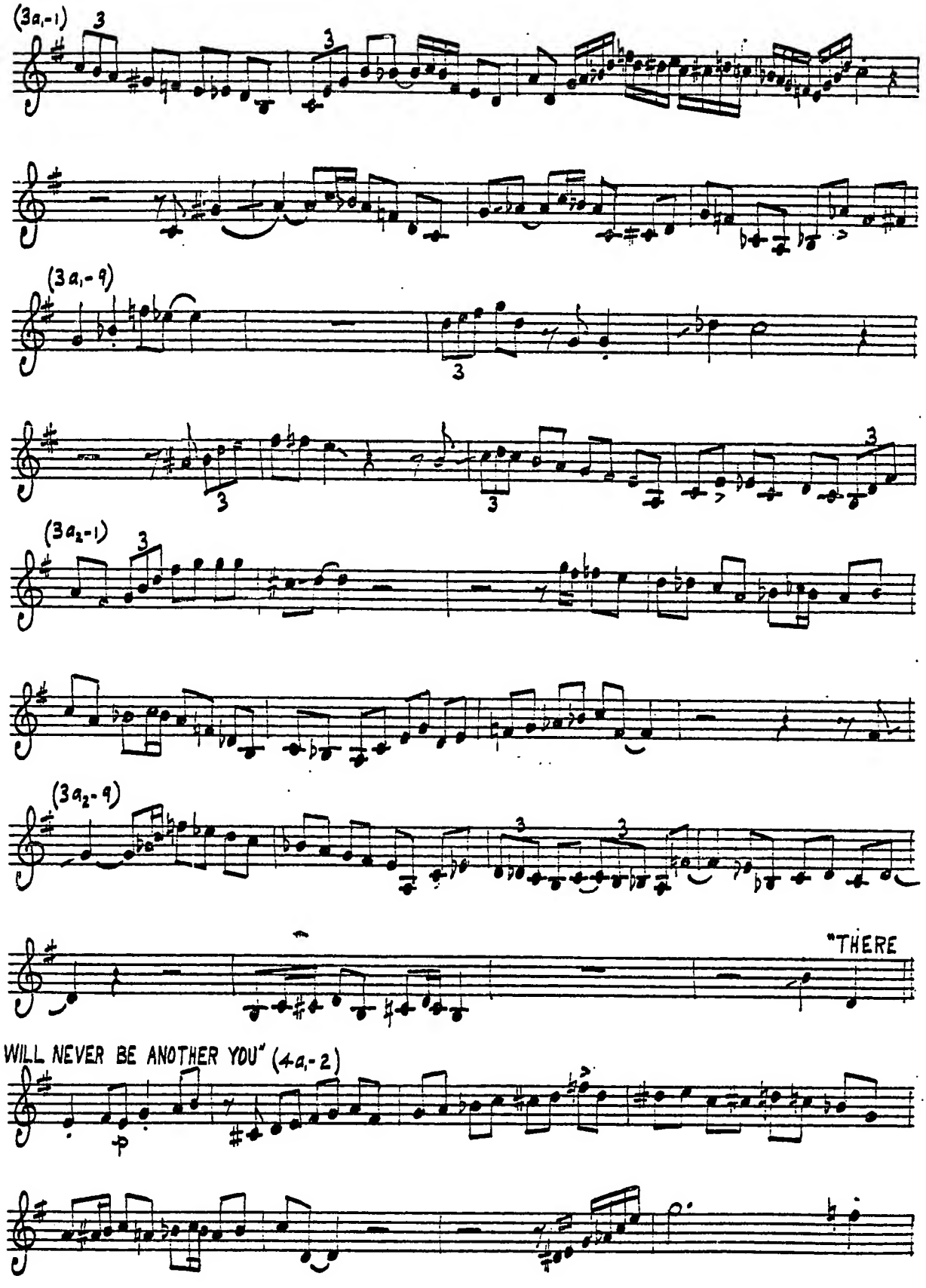
ORNITHOLOGY 6/30/'50;

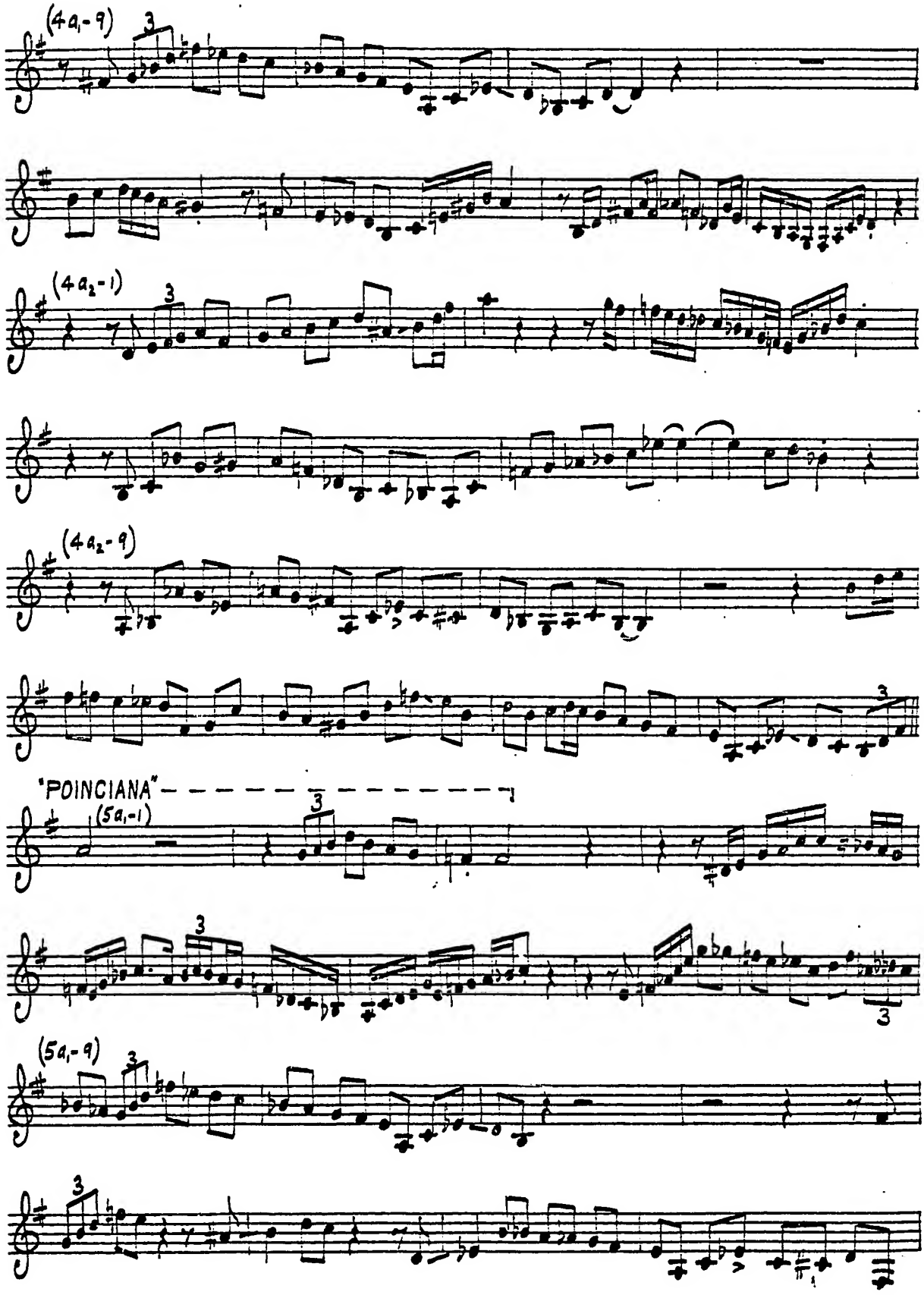
LE JAZZ COOL JC 101;

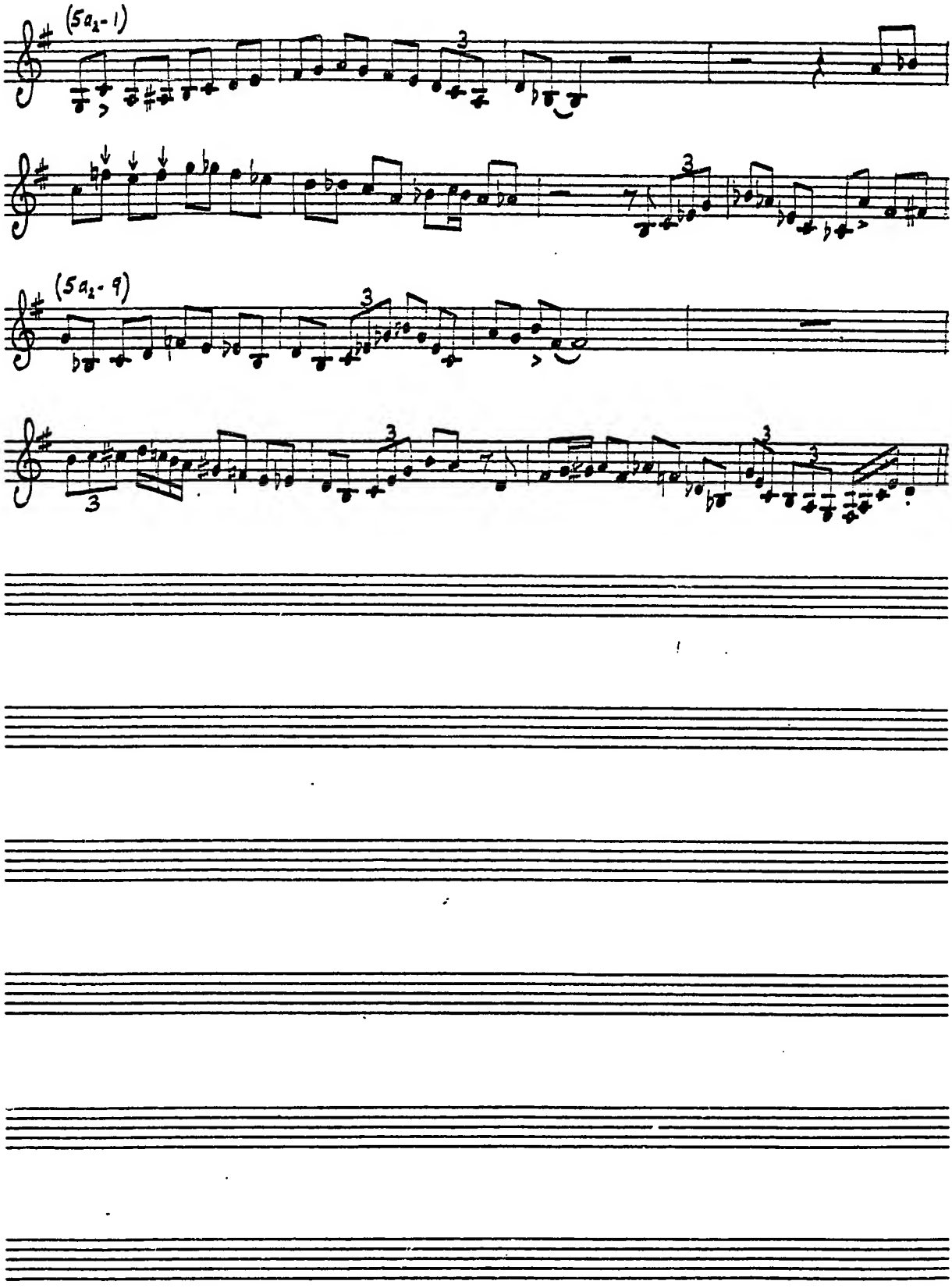
♩= ca. 220

OTHERS




(3a,-1)
(3a,-9)
(3a2-1)
(3a2-9)
"THERE
WILL NEVER BE ANOTHER YOU" (4a,-2)

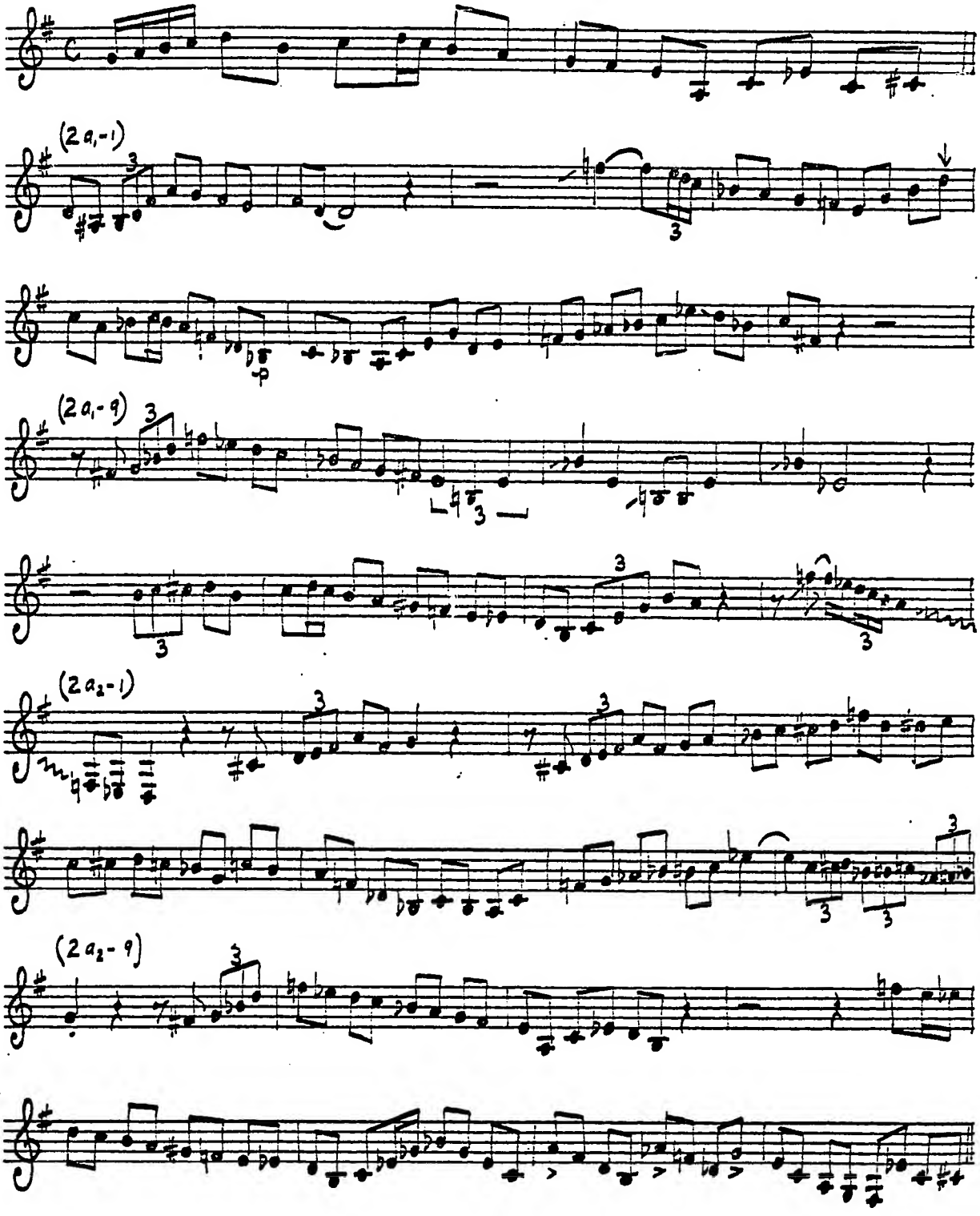

(4a1-9)
(4a2-1)
(4a2-9)
"POINCIANA"
(5a1-1)
(5a1-9)

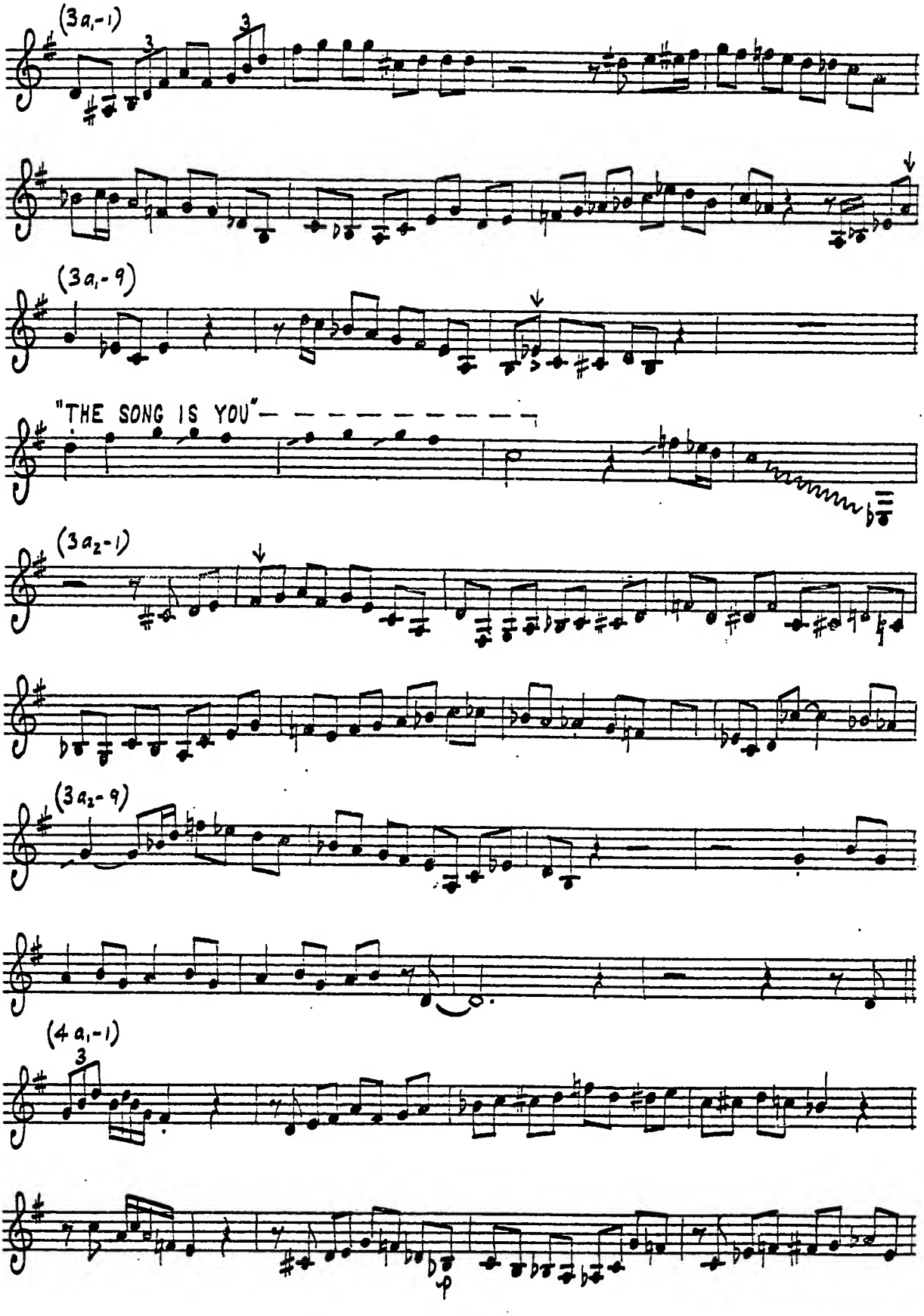

(5a₂-1)
(5a₂-9)

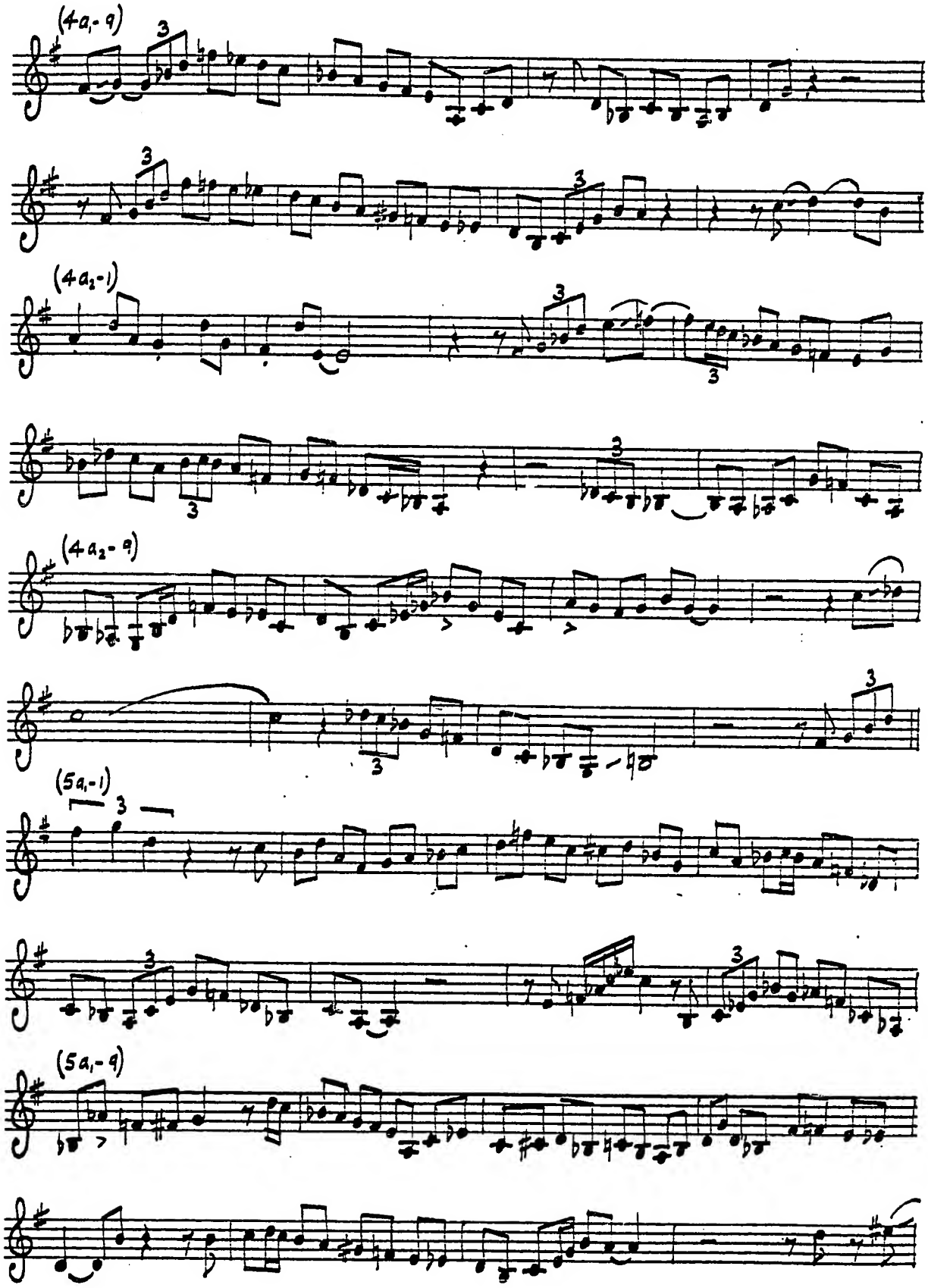
ORNITHOLOGY 9/20/52;

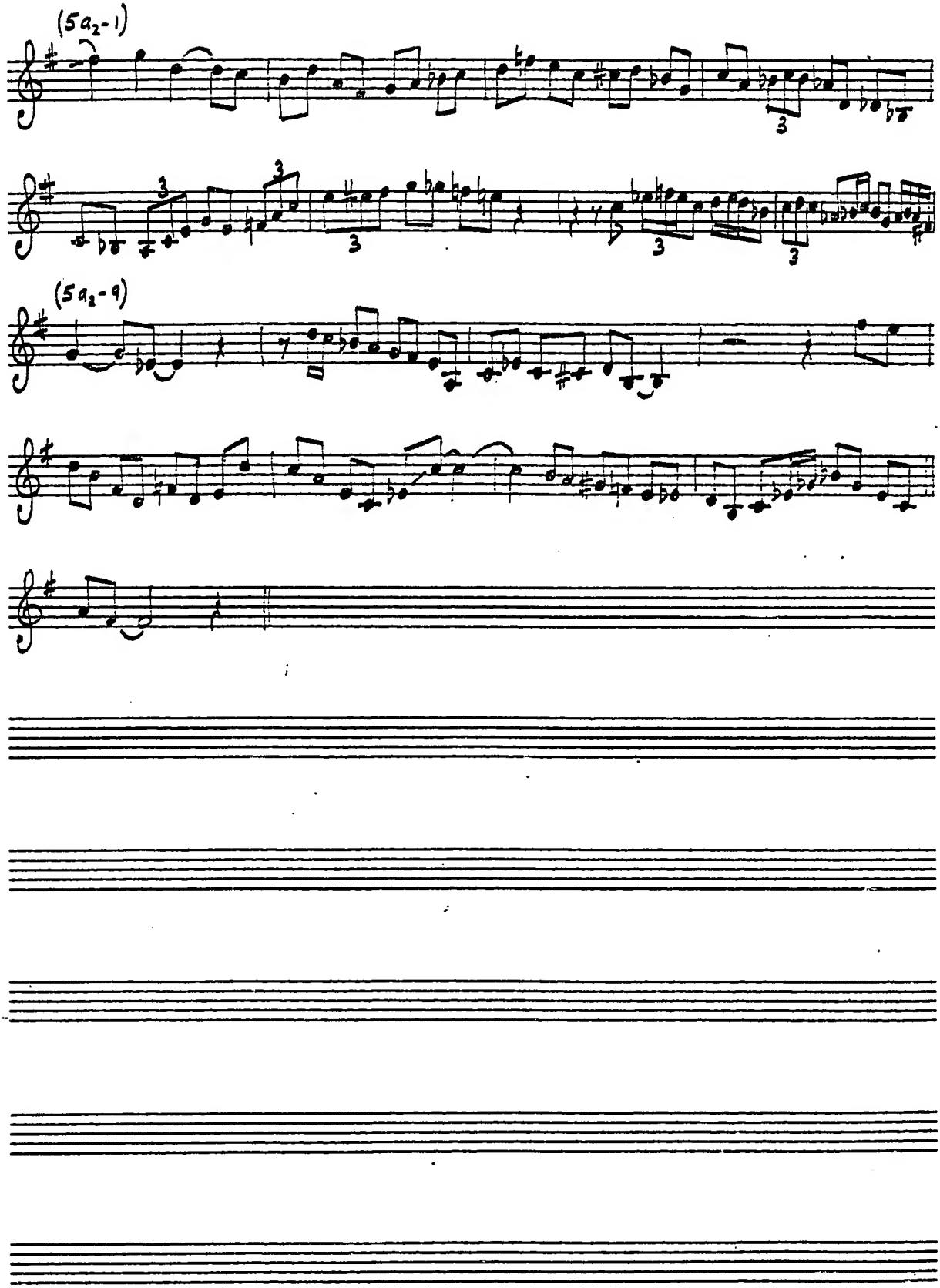
MARK RECORDS MG 101.
ODEON EOR 90156

♩ = ca. 260




(3a,-1)
(3a,-9)
"THE SONG IS YOU"
(3a2-1)
(3a2-9)
(4a,-1)


(4a1-9)
(4a2-1)
(4a2-9)
(5a1-1)
(5a1-9)

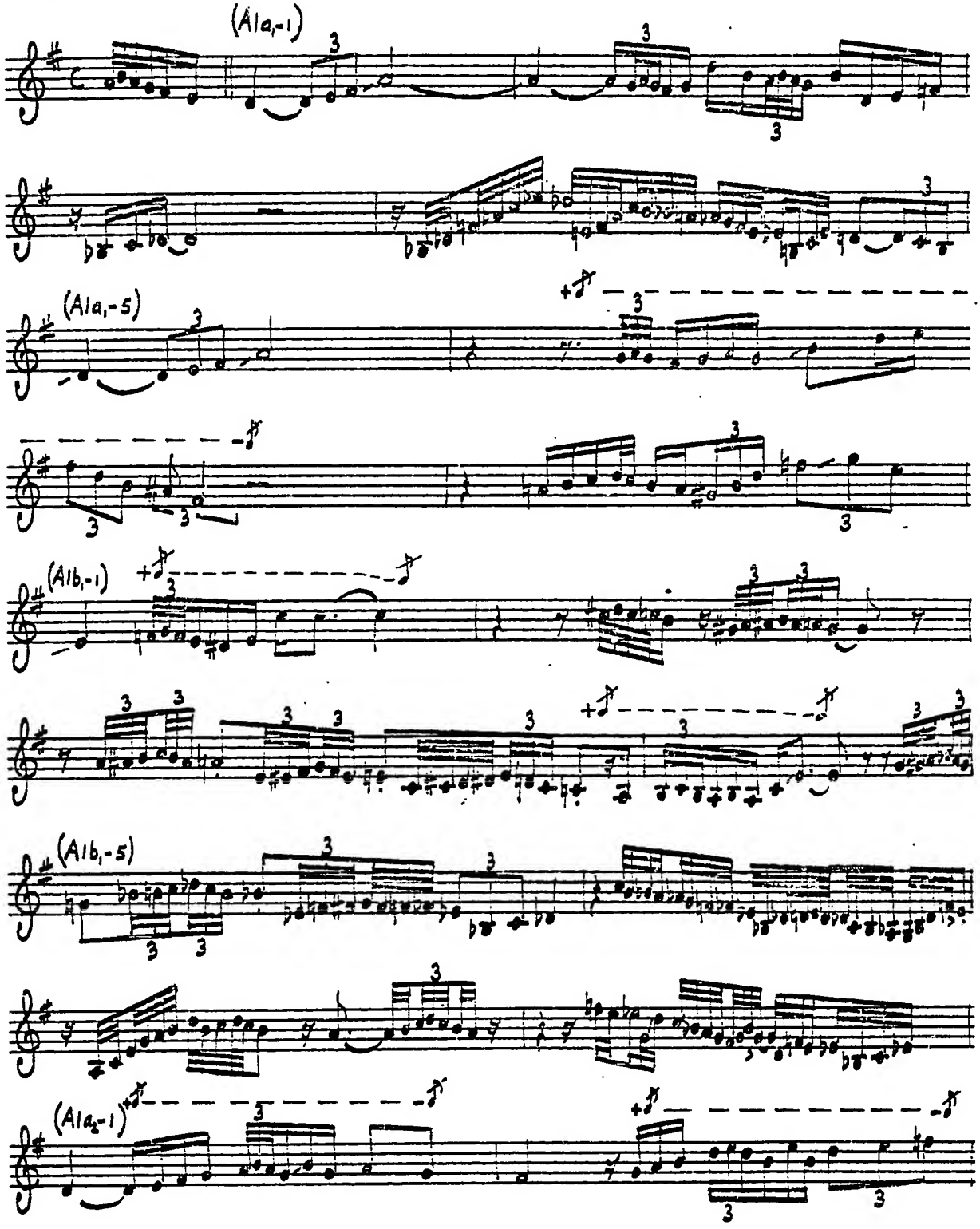

(5a2-1)
(5a2-9)

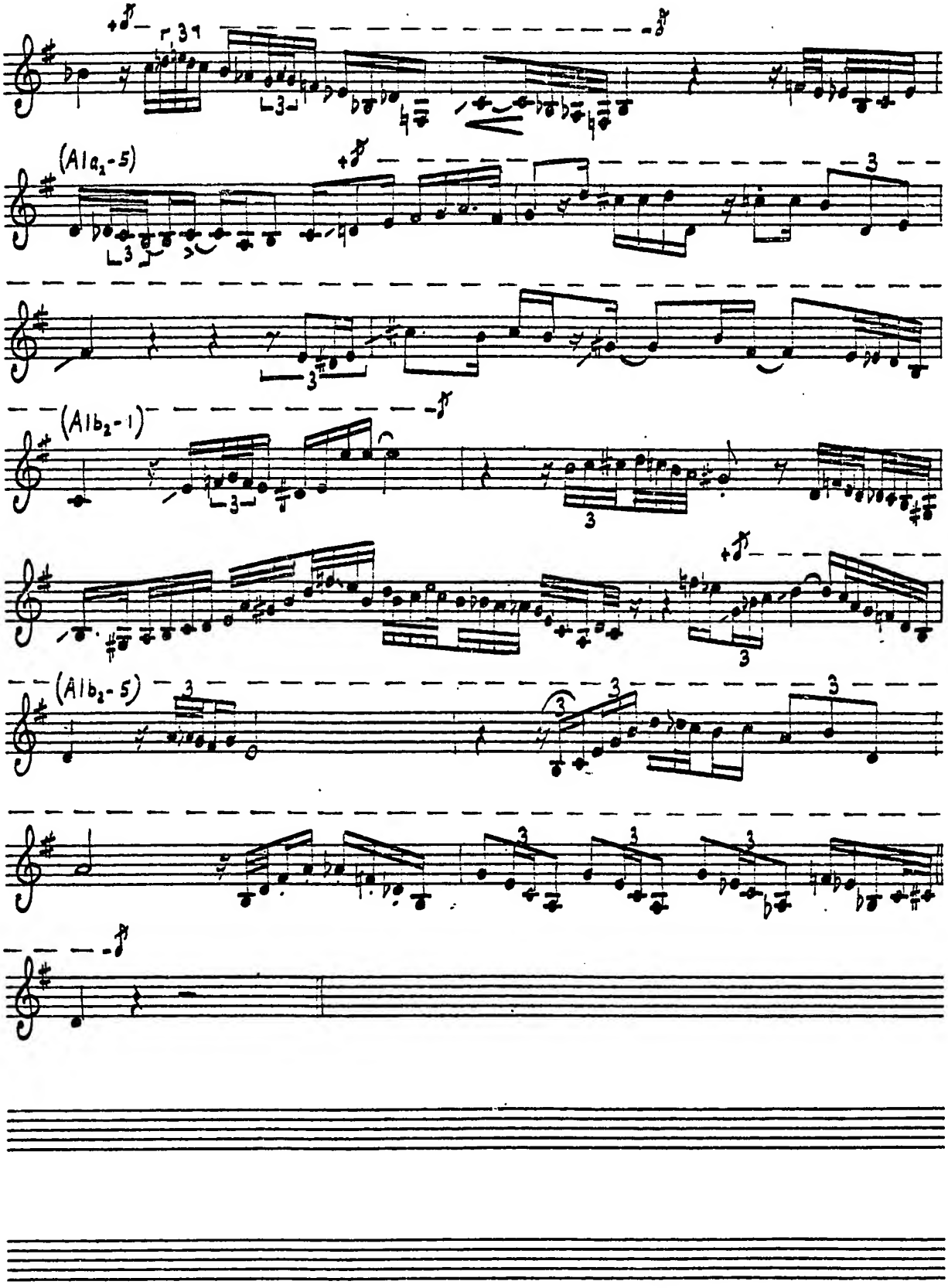
OUT OF NOWHERE 11/4/47;

DIAL LP 207.
OTHERS

♩ = CA. 70

TAKE 1

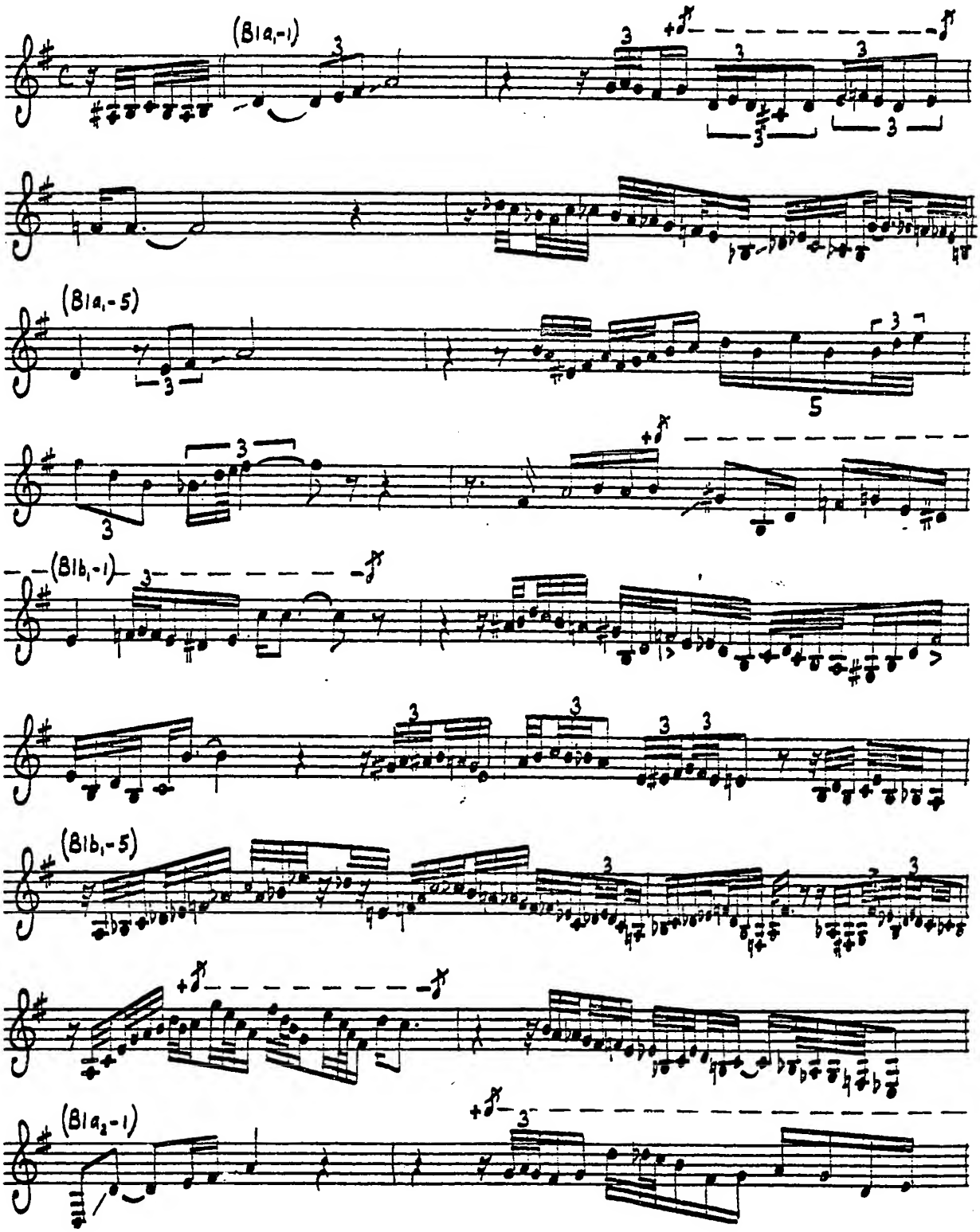


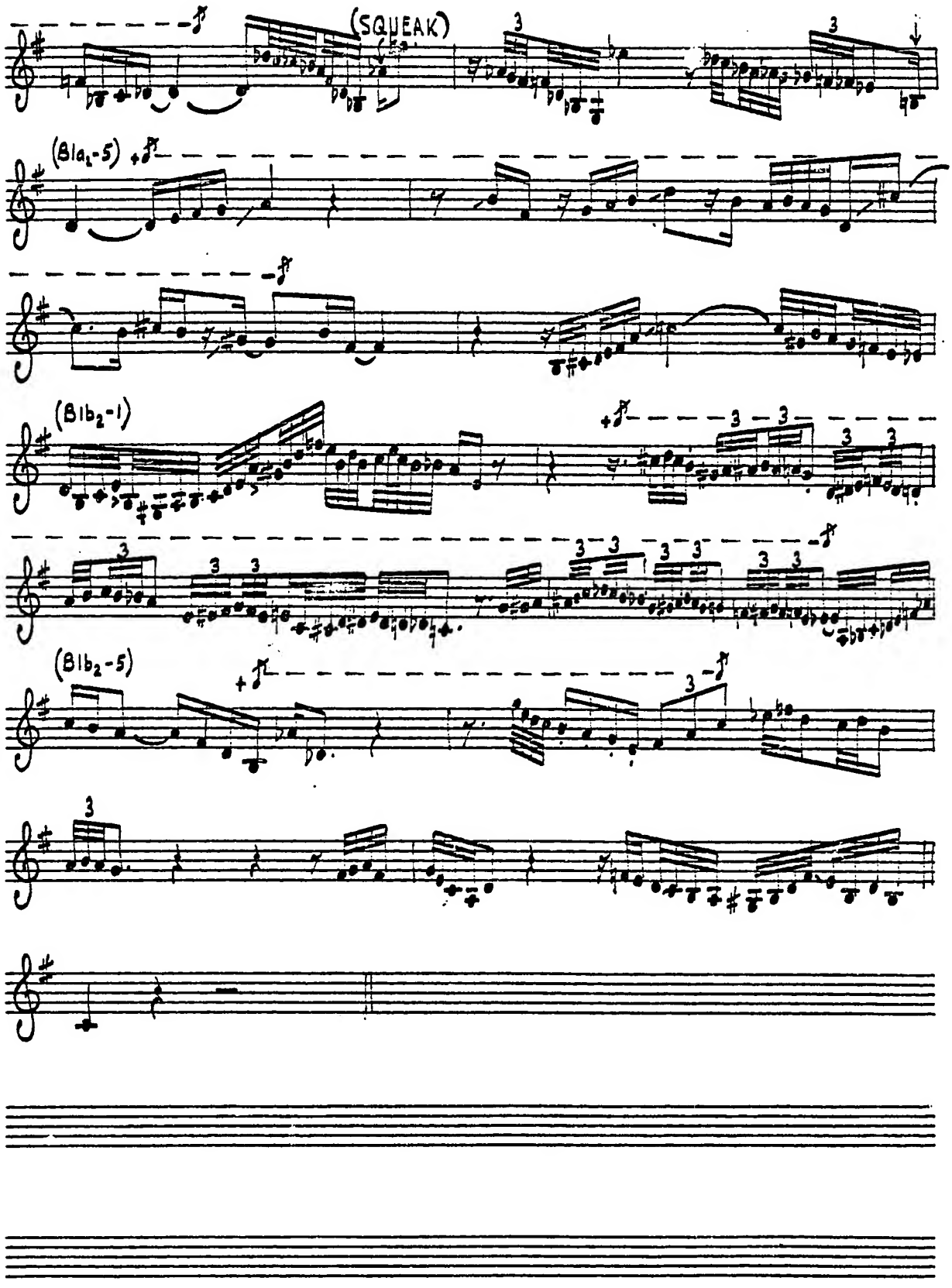

(A1a2-5)
(A1b2-1)
(A1b2-5)

OUT OF NOWHERE 11/4/47;

DIAL LP 904;

♩=C.a. 60 TAKE 2 OTHERS



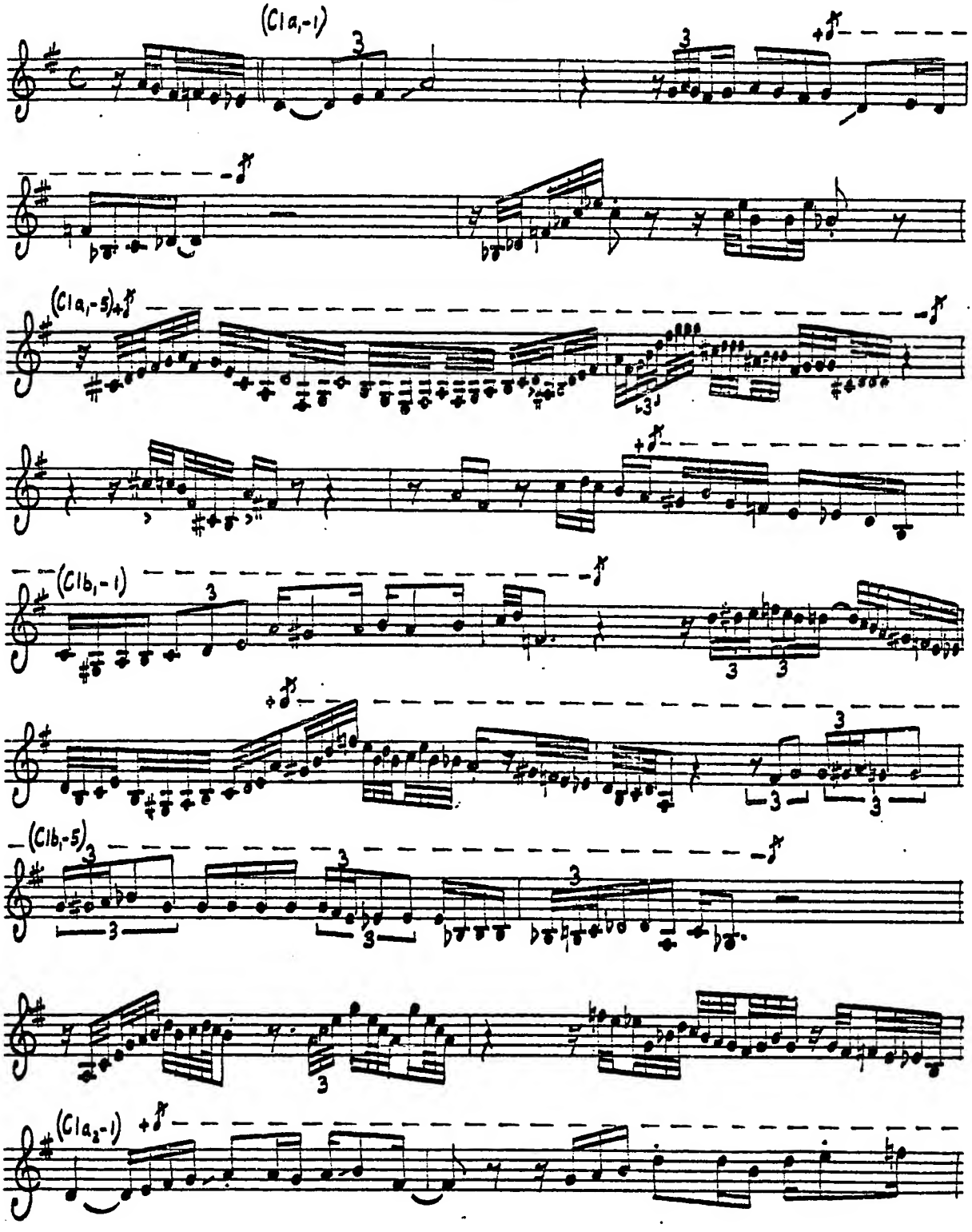

(SQUEAK)
(B1a2-5)
(B1b2-1)
(B1b2-5)

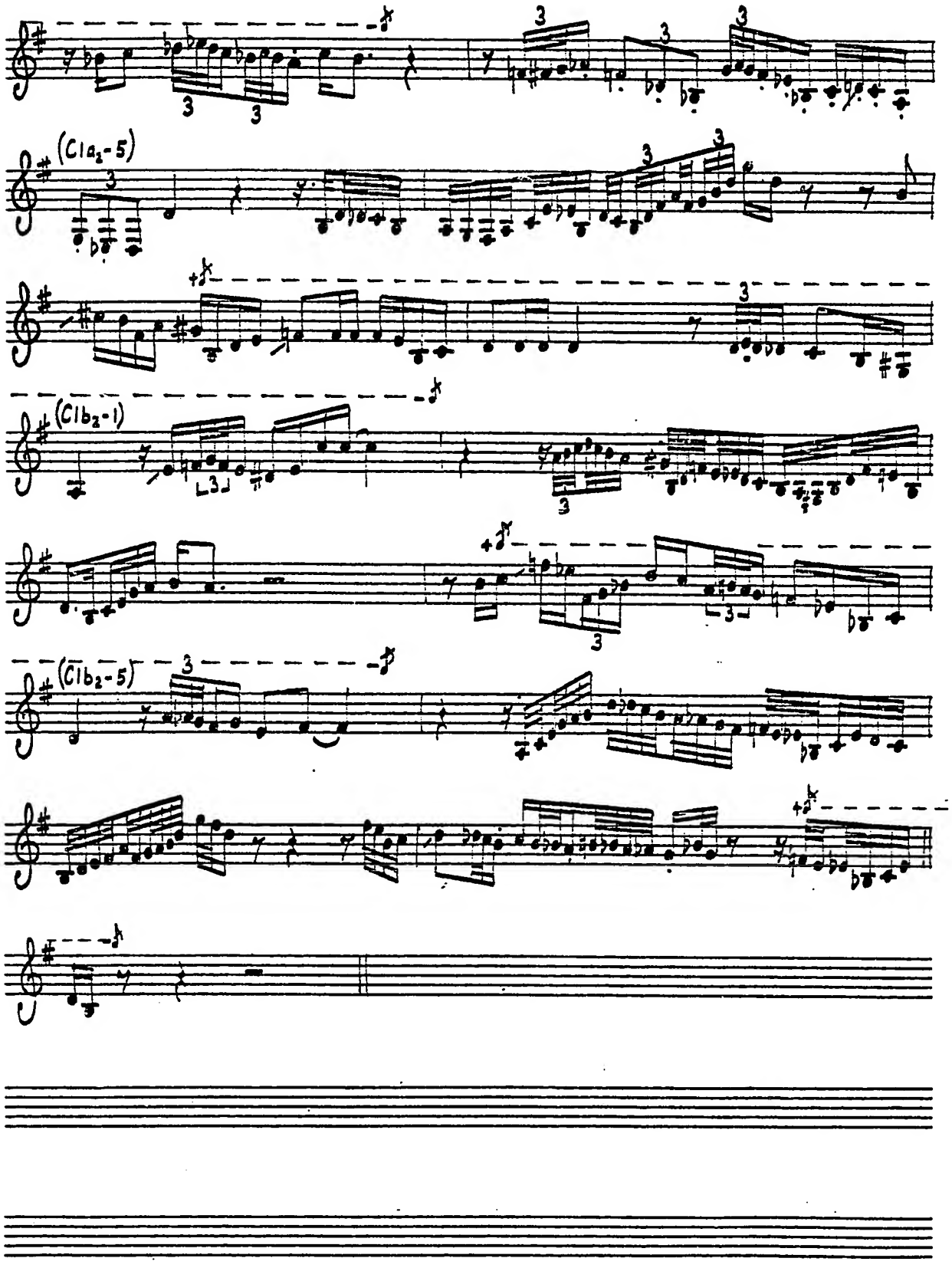
OUT OF NOWHERE 11/4/47;

SPOTLITE 105

♩= ca. 70

TAKE 3



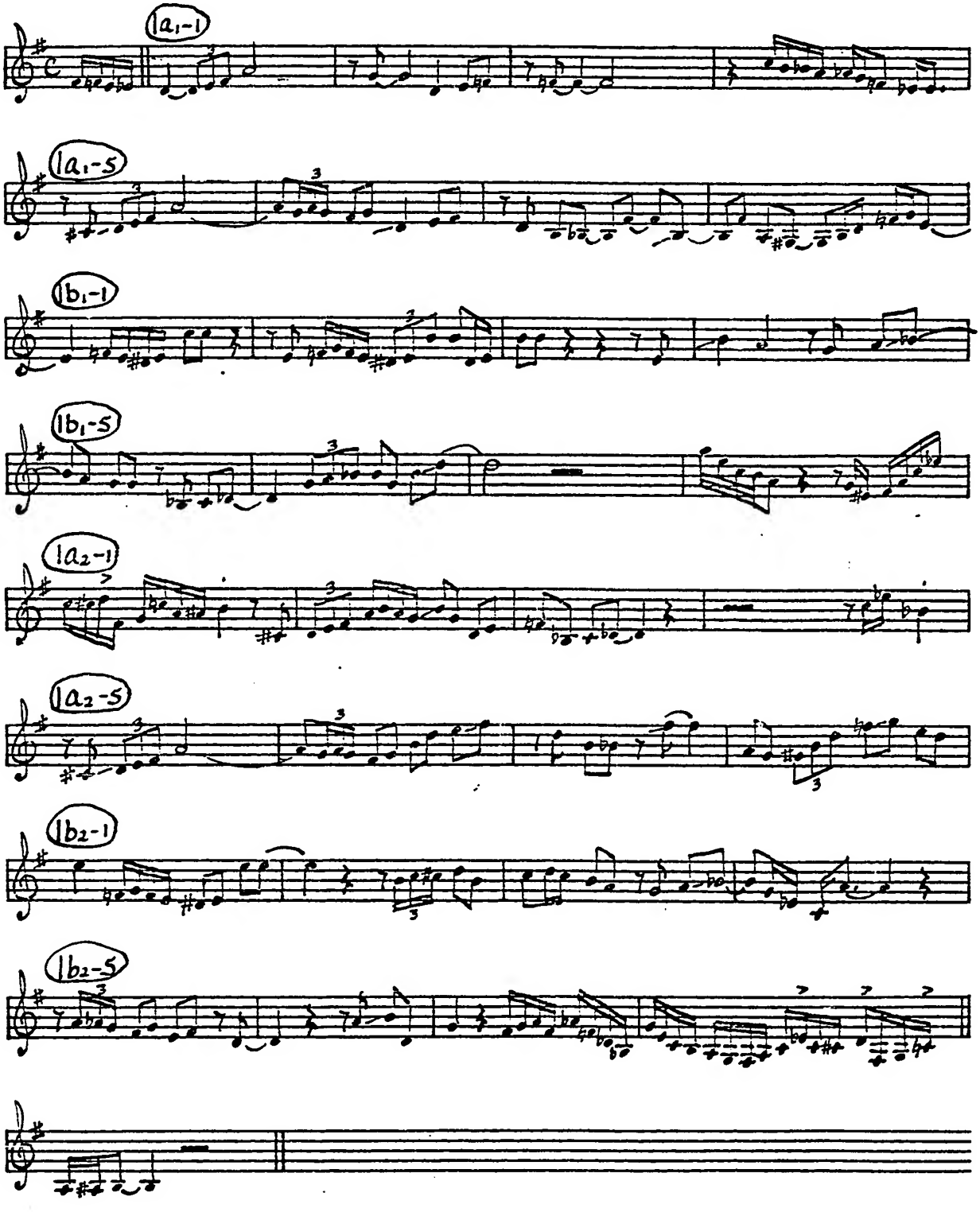

(C1a₂-5)
(C1b₂-1)
(C1b₂-5)

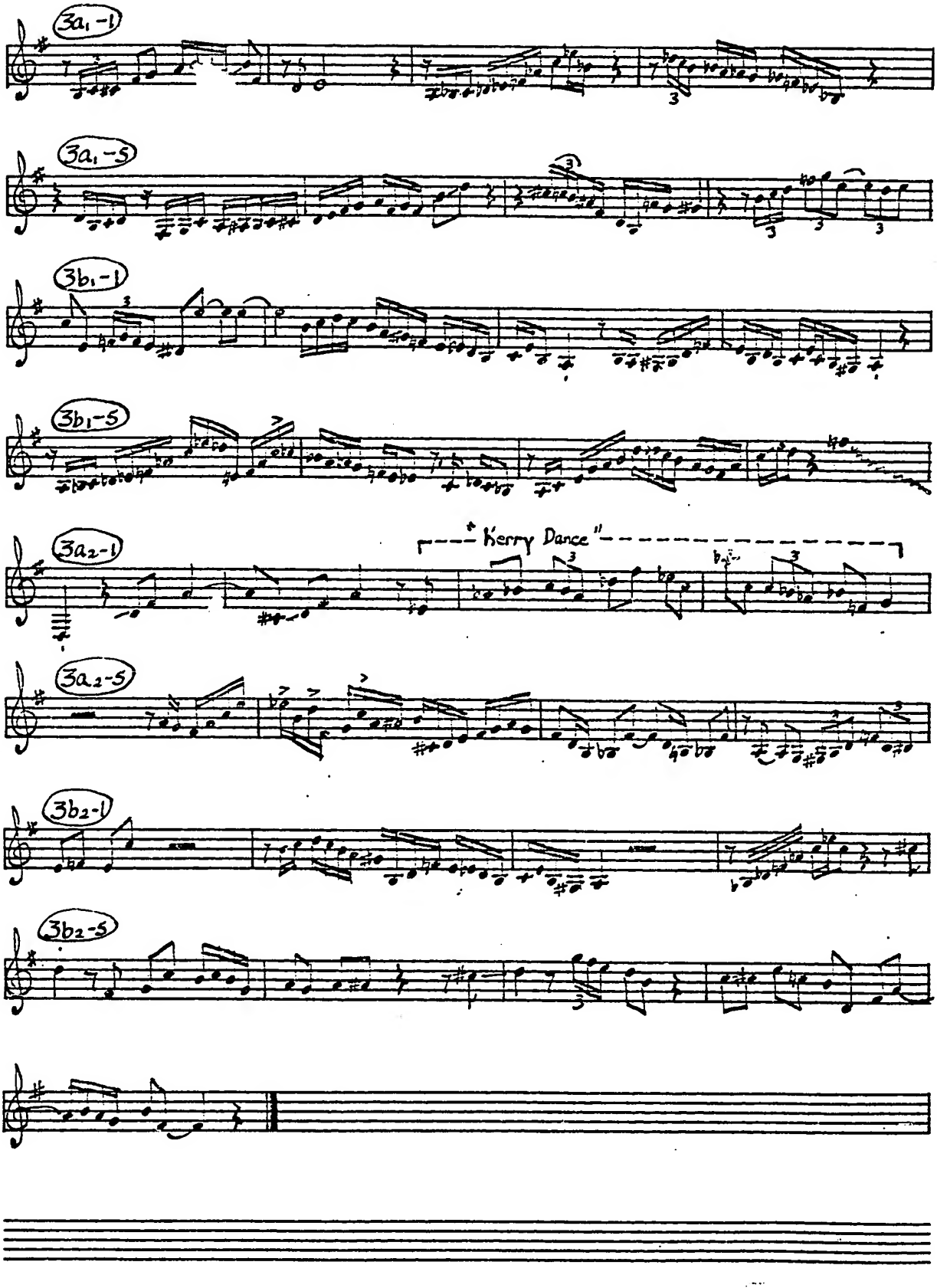
Out of Nowhere

12/18/48

Le jazz cool Jr 102, others

♩ = ca. 165



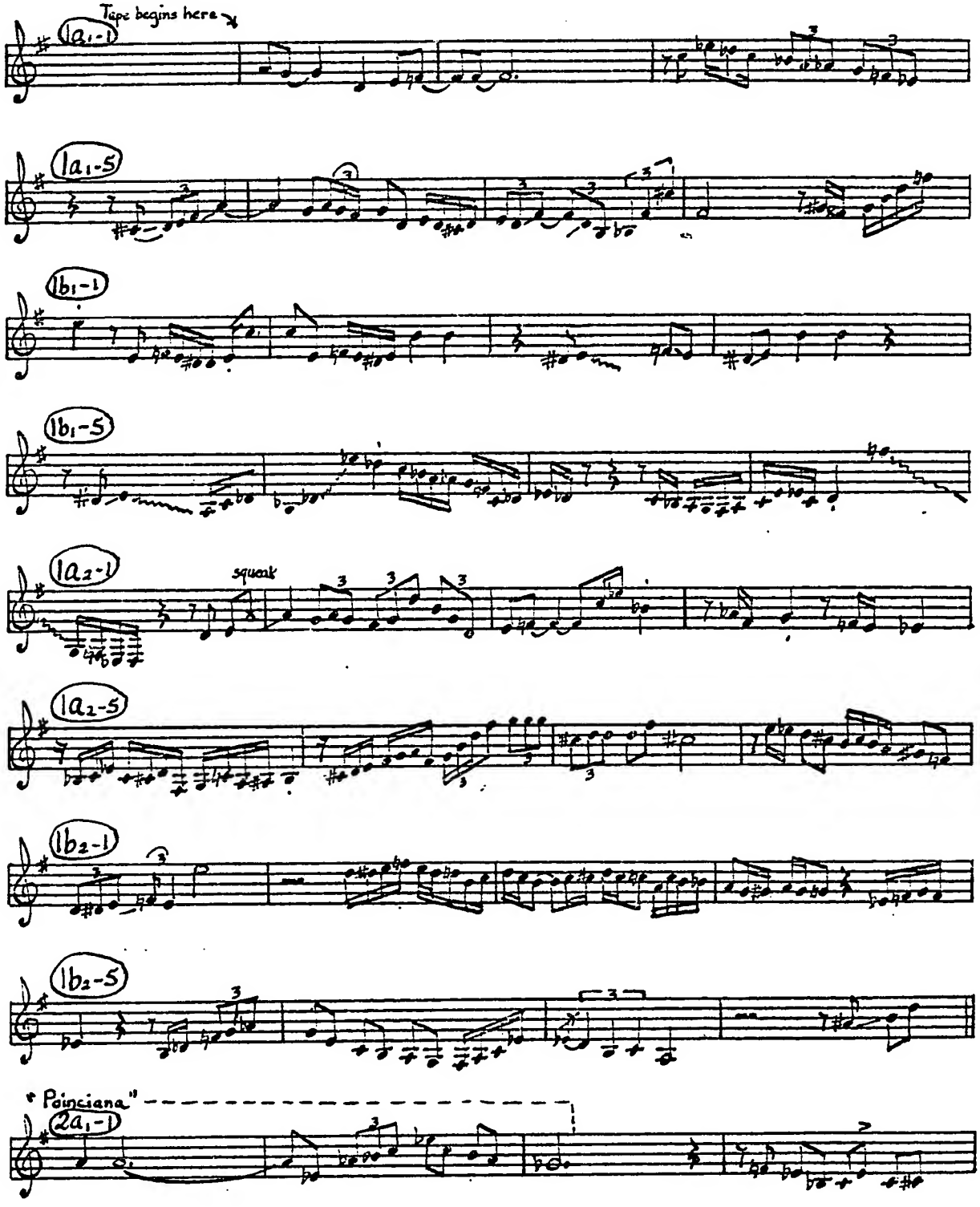

3a1-1
3a1-5
3b1-1
3b1-5
3a2-1
* Kerry Dance"
3a2-5
3b2-1
3b2-5

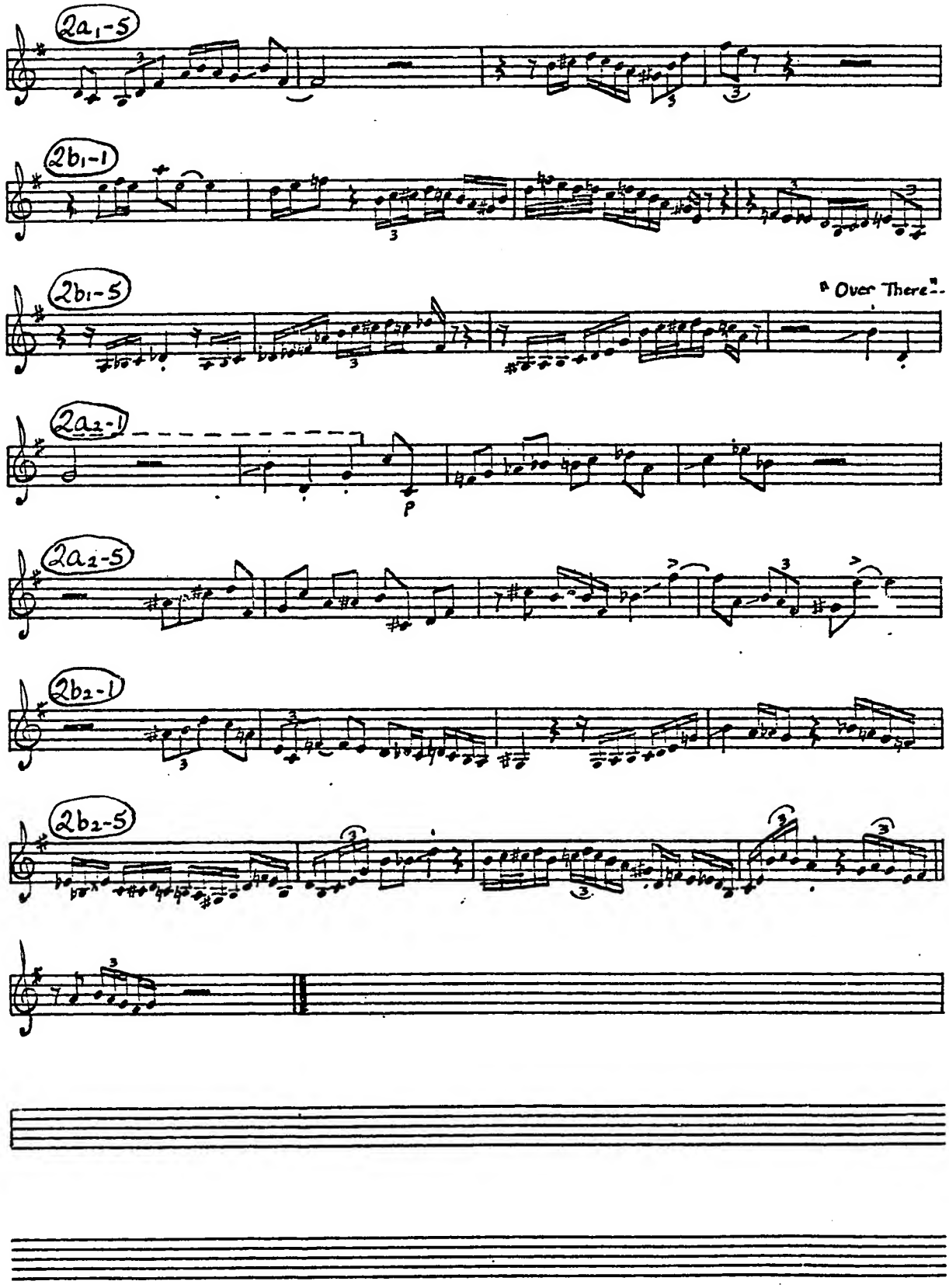
Out of Nowhere

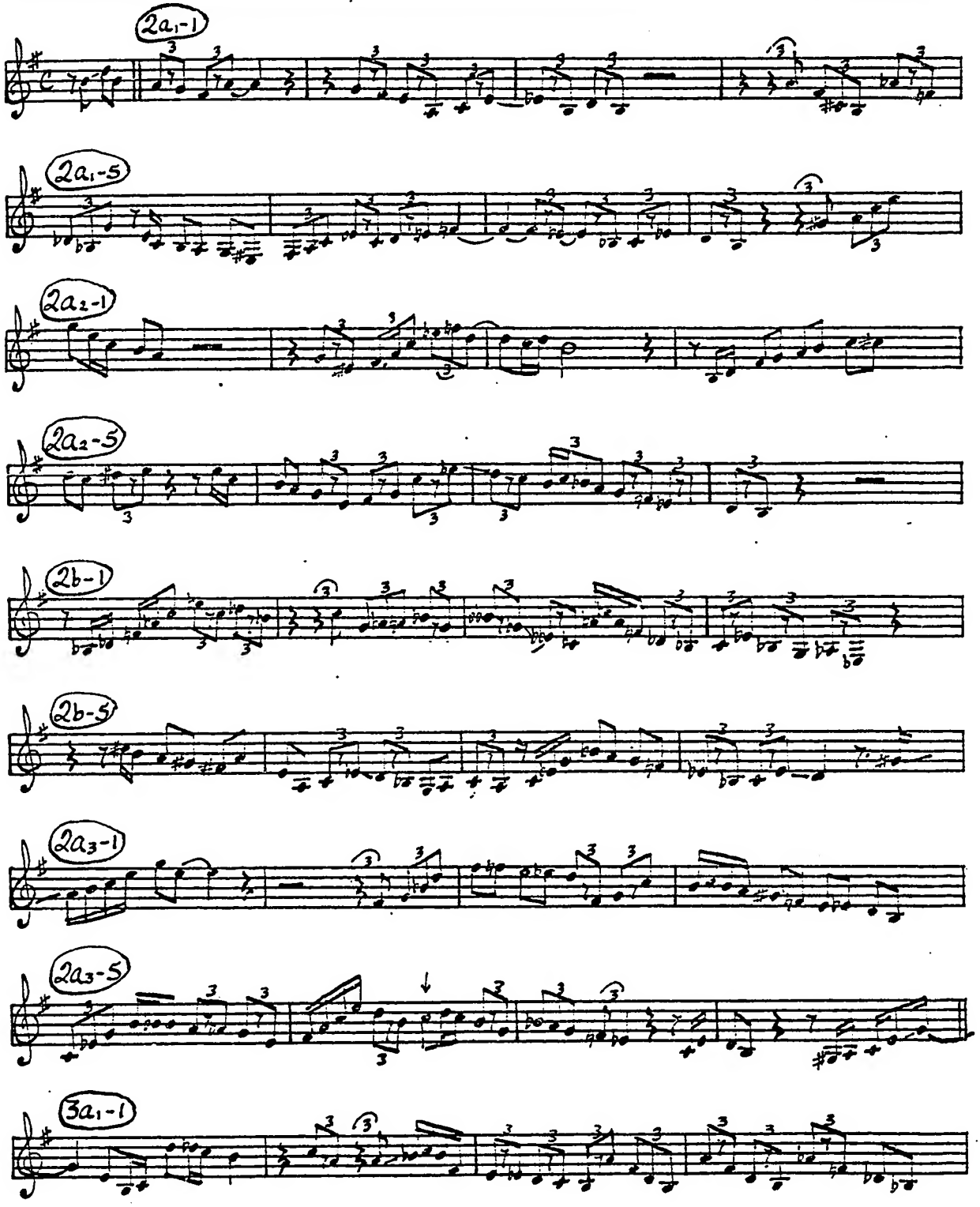
2/14/50

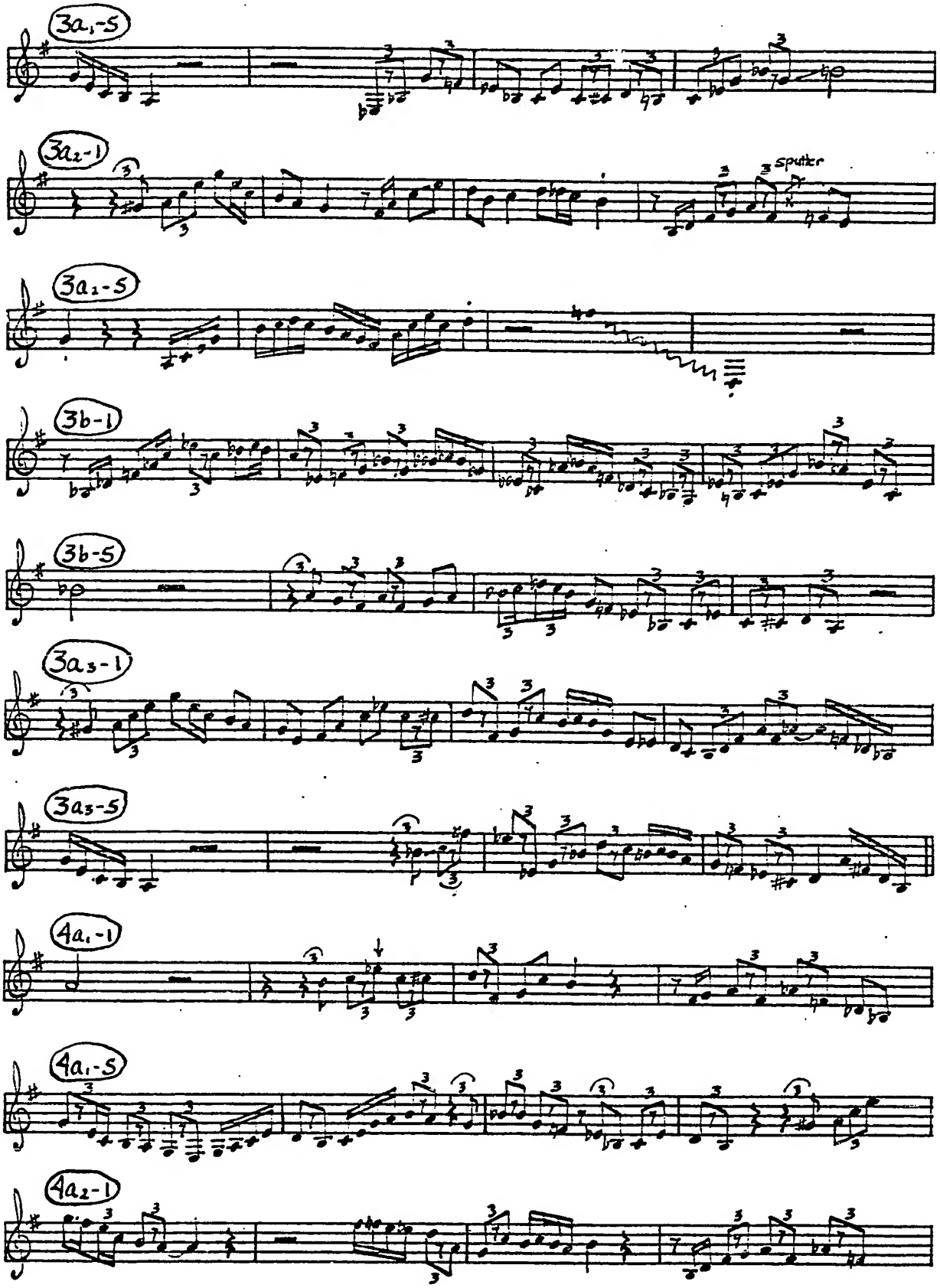
Tape

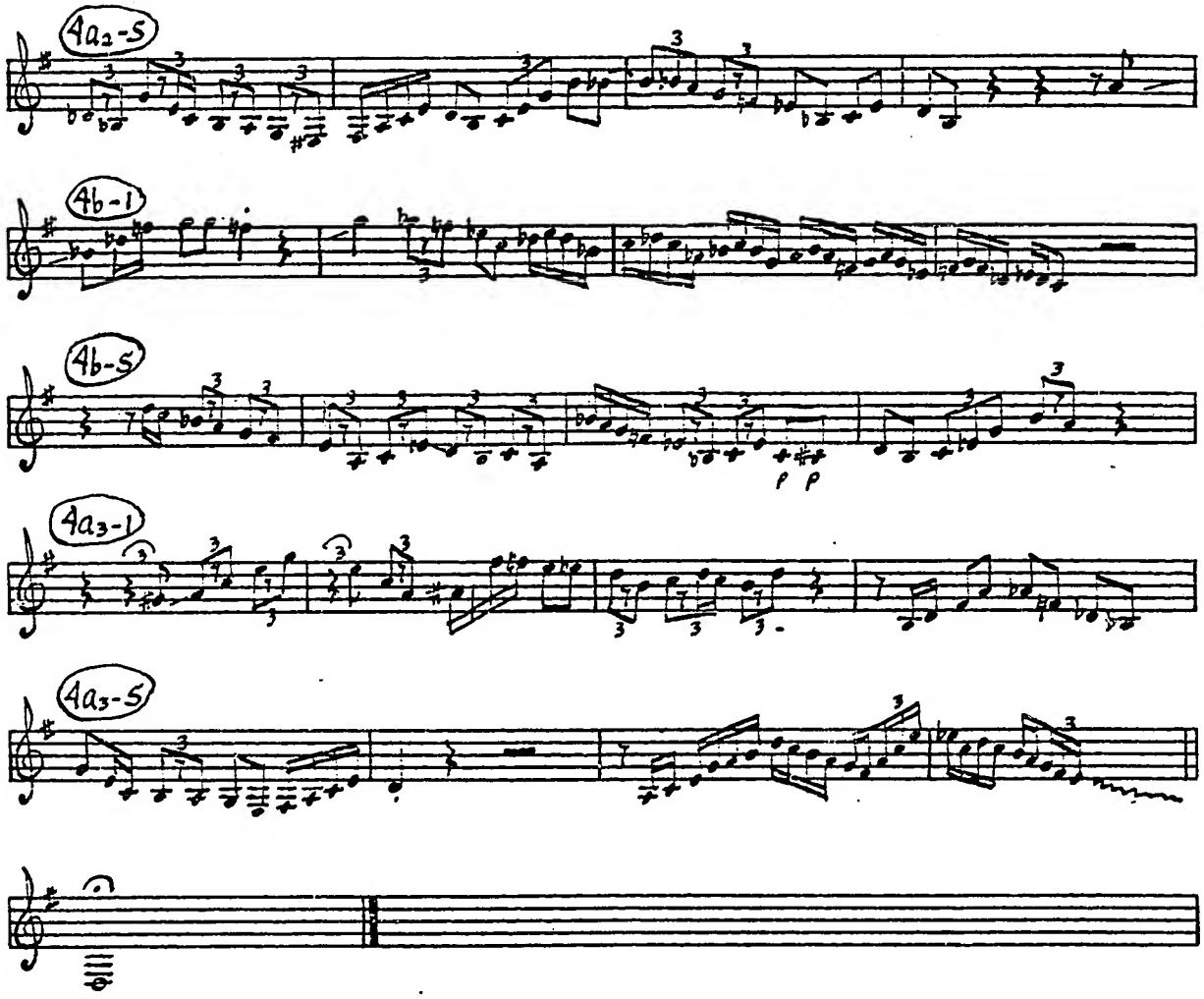
♩ = ca. 150




2a1-5
2b1-1
2b1-5
"Over There"
2a2-1
P
2a2-5
2b2-1
2b2-5


OKIEDOKE
1/49
Verve MGV 8000, Mercury/Cles 11017, others
♩ = ca. 210
2a1-1
2a1-5
2a2-1
2a2-5
2b-1
2b-5
2a3-1
2a3-5
3a1-1


3a1-S
3a2-1
sputter
3a2-S
3b-1
3b-S
3a3-1
3a3-S
4a1-1
4a1-S
4a2-1

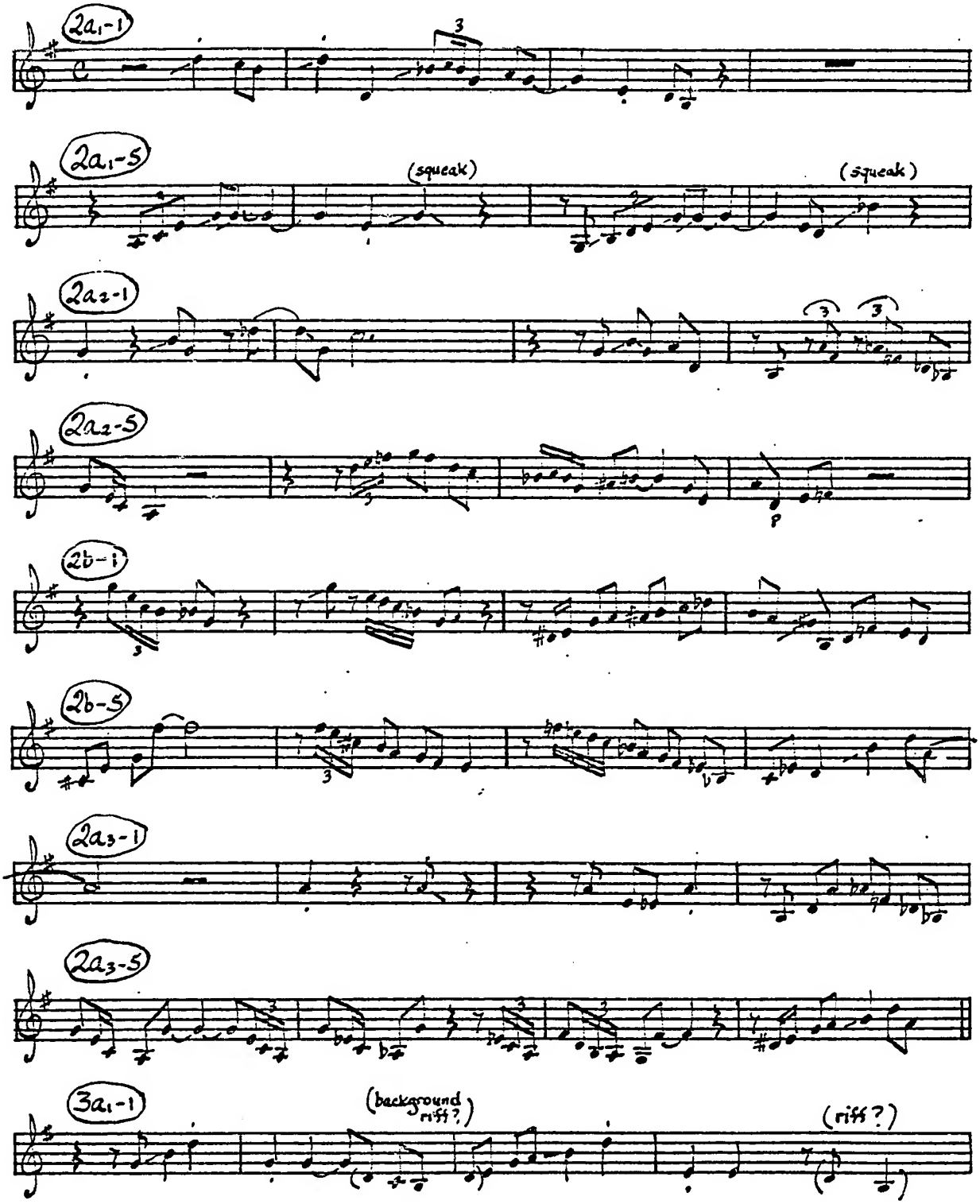

4a2-5
4b-1
4b-5
4a3-1
4a3-5

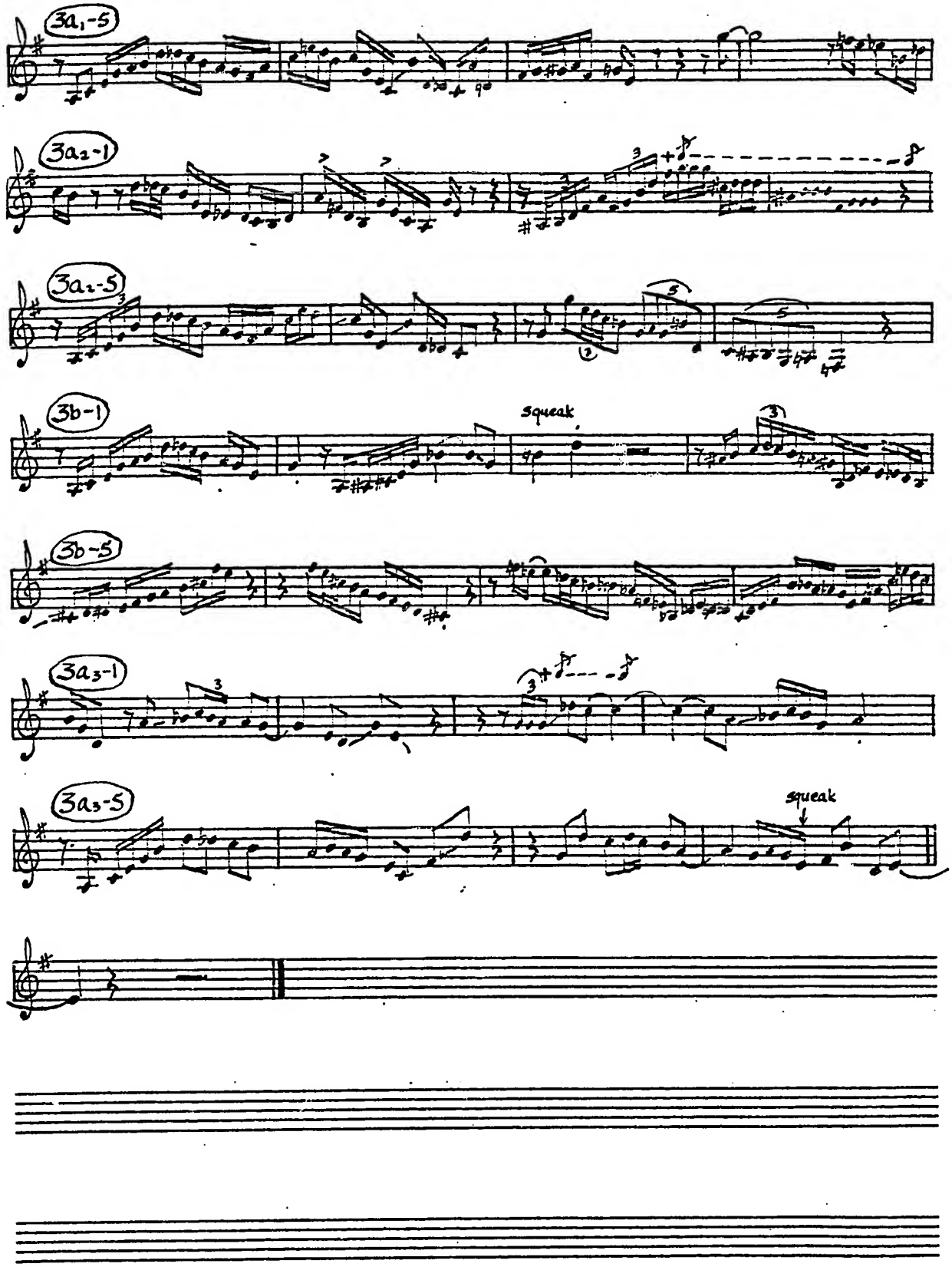
LADY BE GOOD

3/25/46

Disc 2005, Verve MGV vol. 1, others

♩ = ca. 140

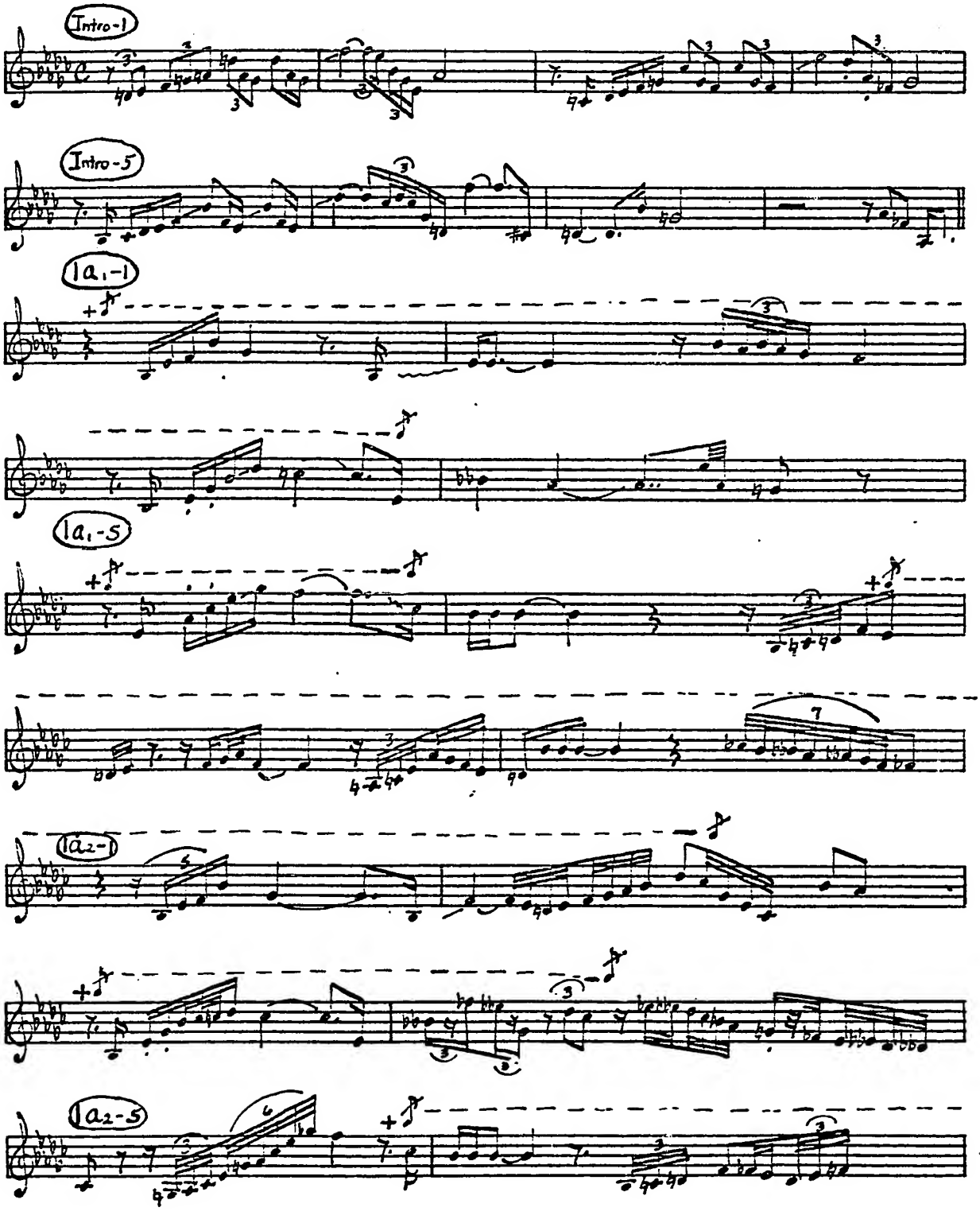


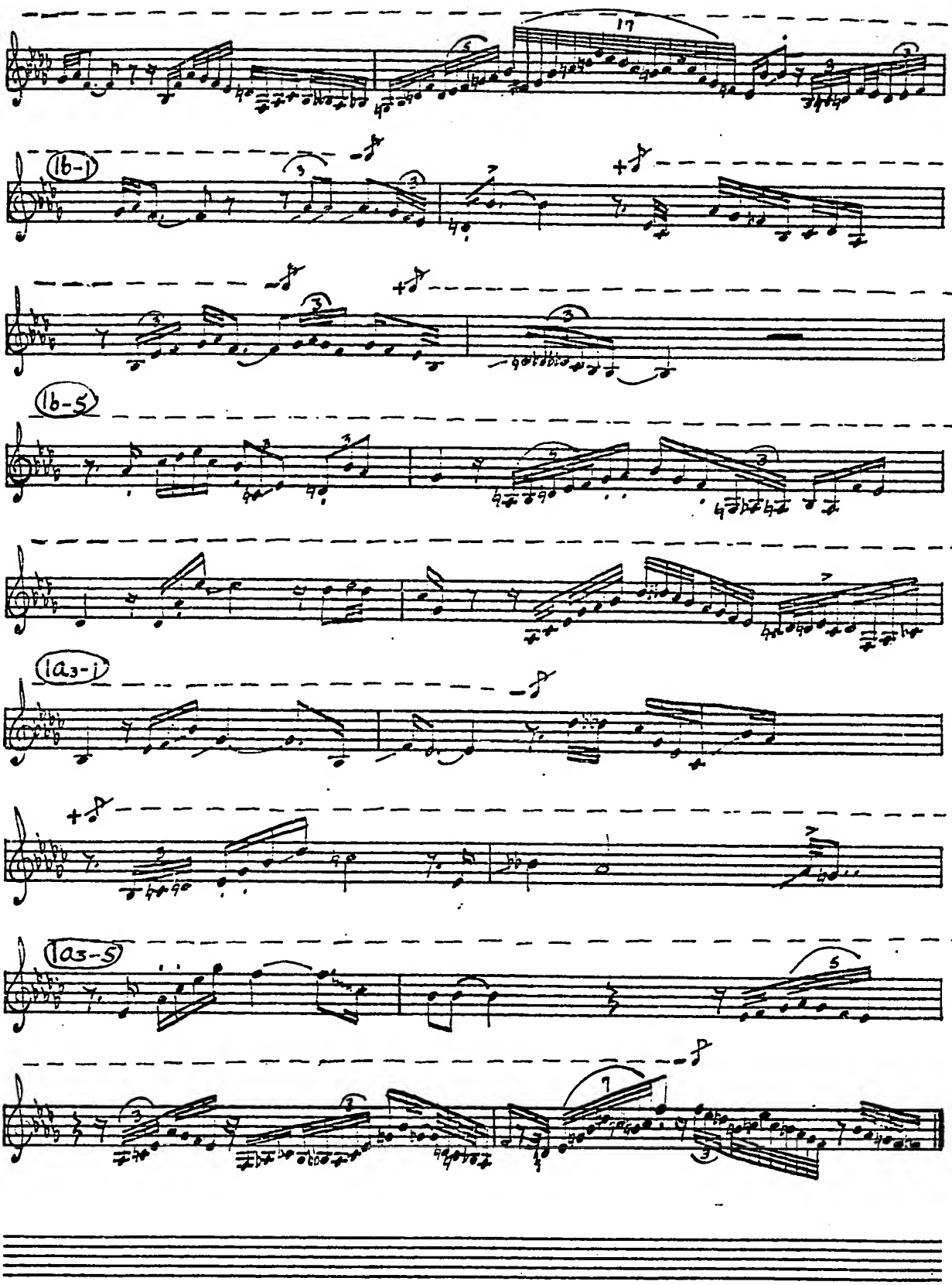

3a1-5
3a2-1
3a2-5
3b-1
squeak
3b-5
3a3-1
3a3-5
squeak

'Round About Midnight 6/30/50

Le jazz cool JC 101, others

♩ = ca. 60



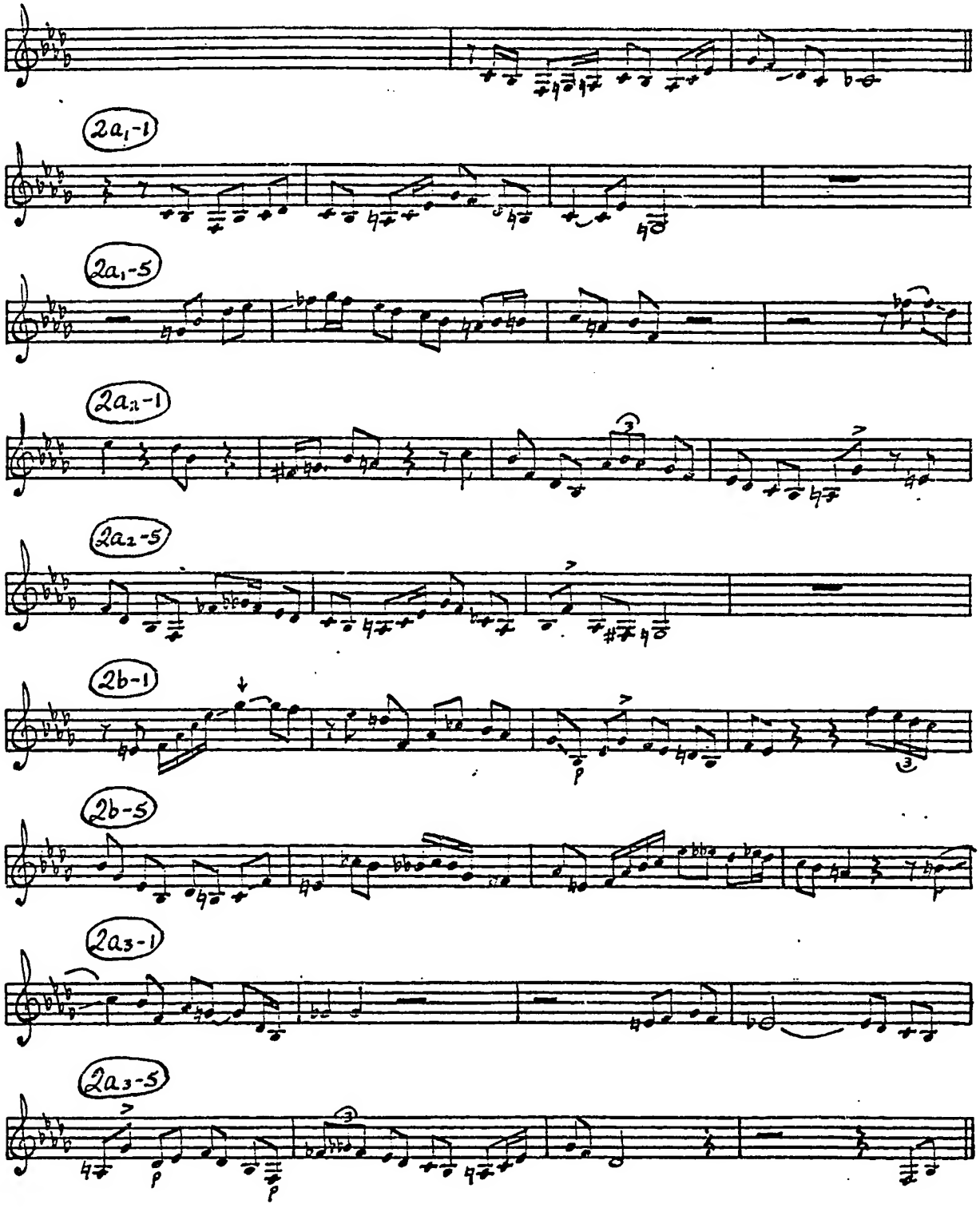

17
1b-1
1b-5
1a3-1
1a3-5

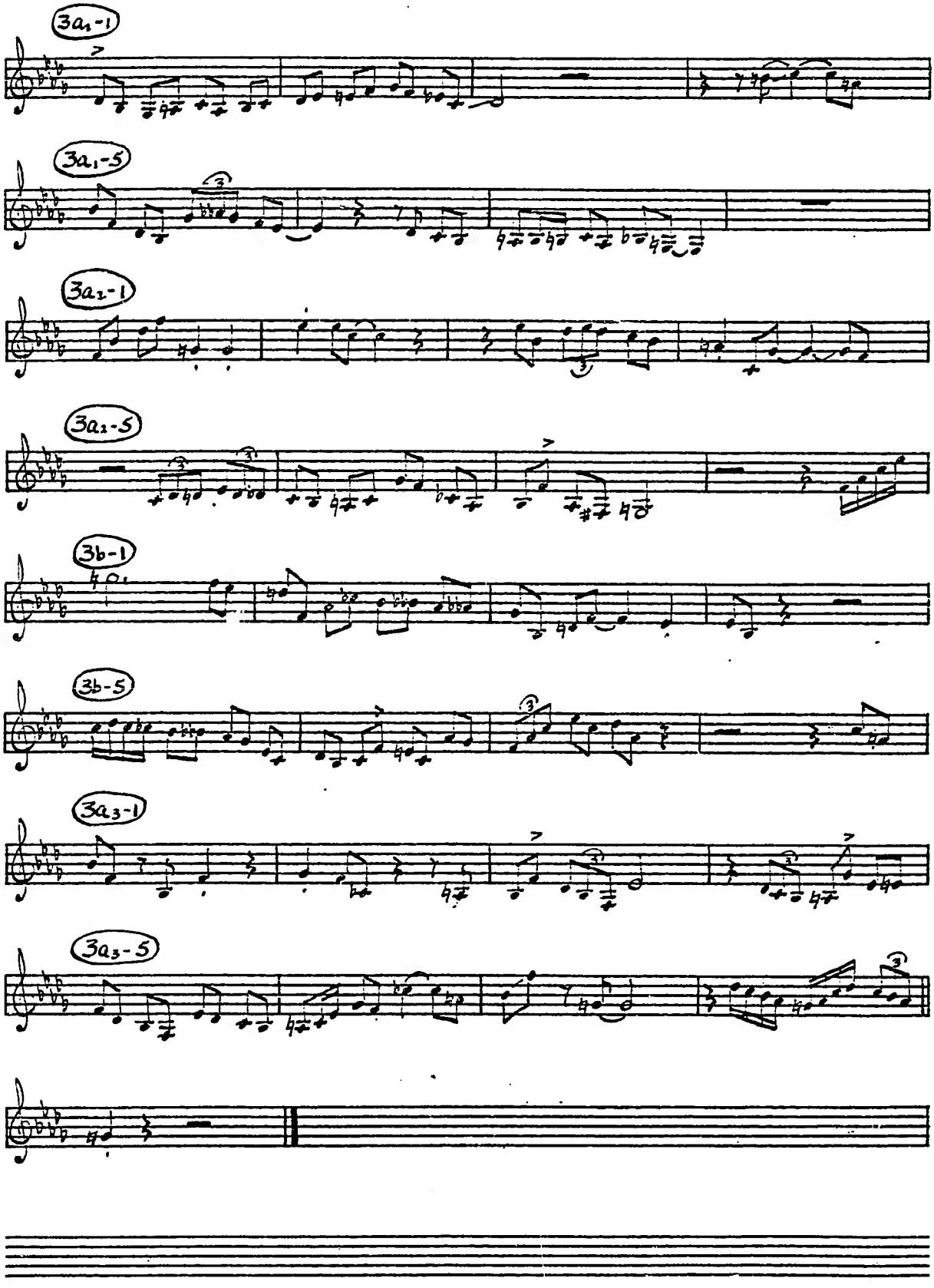
SEGMENT

5/5/49

VERVE MGV 8009, others

♩ = ca. 250



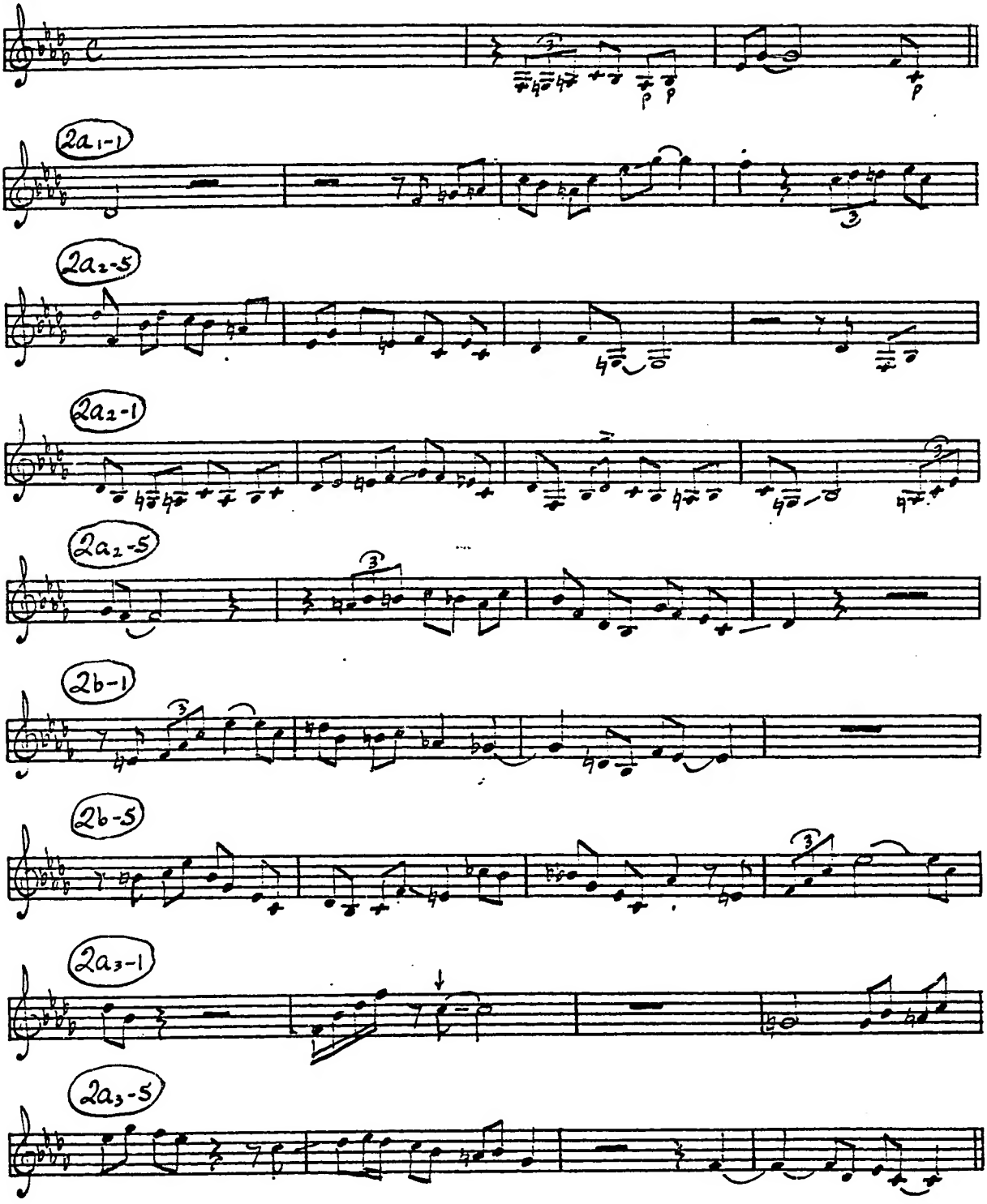

3a1-1
3a1-5
3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5

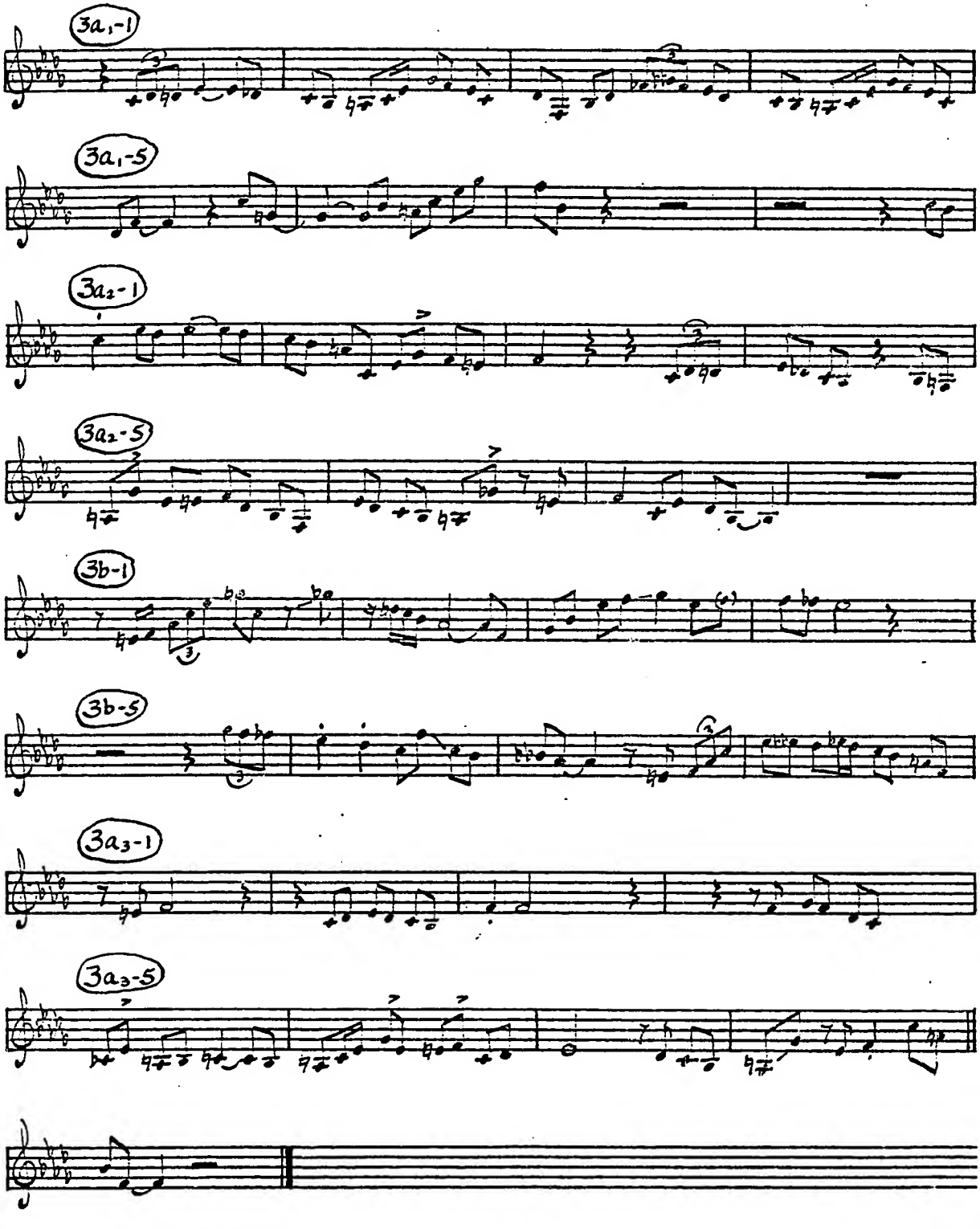
DIVERSE

5/6/49

Verve MGV 8009, others

♩= ca. 250

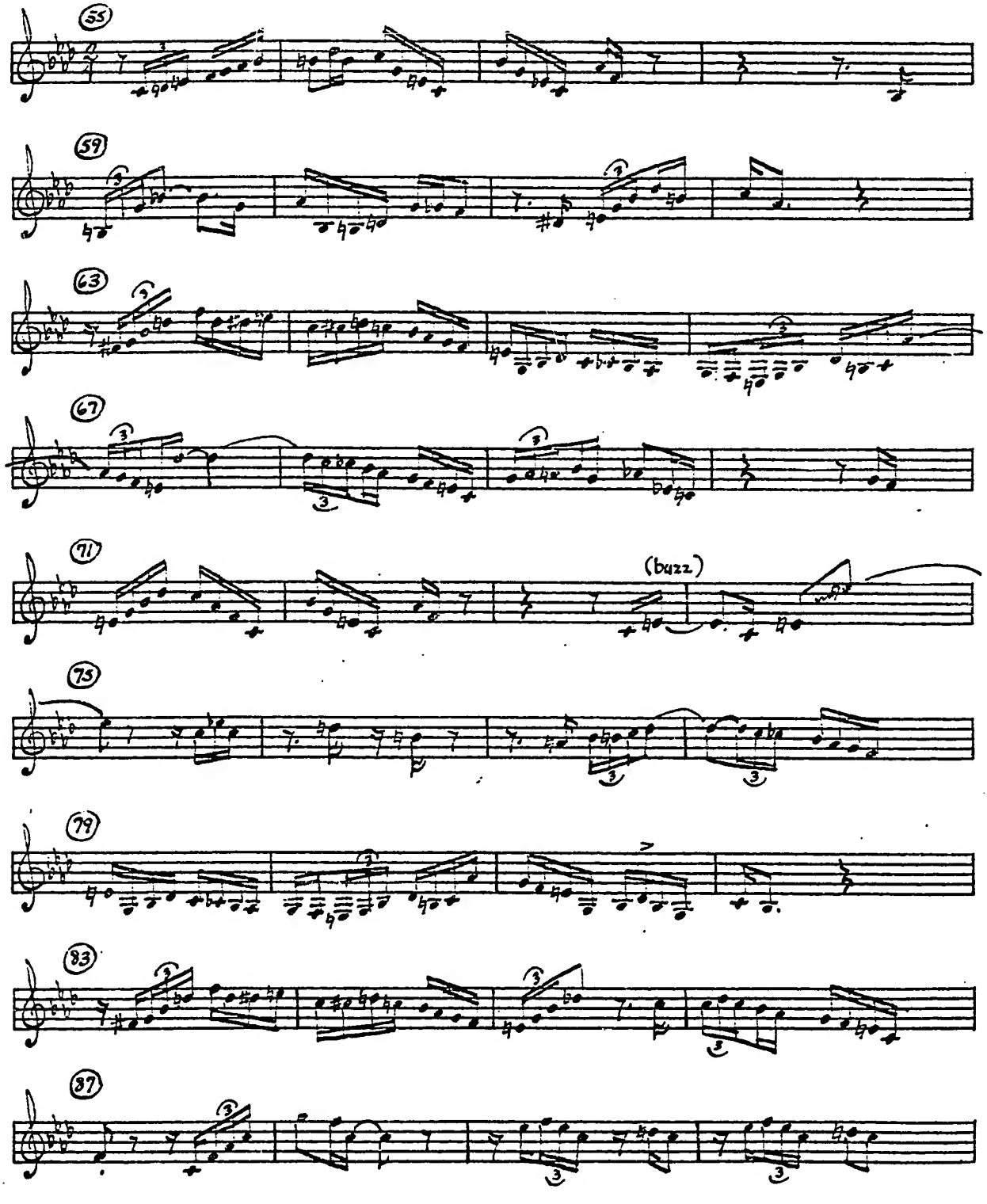


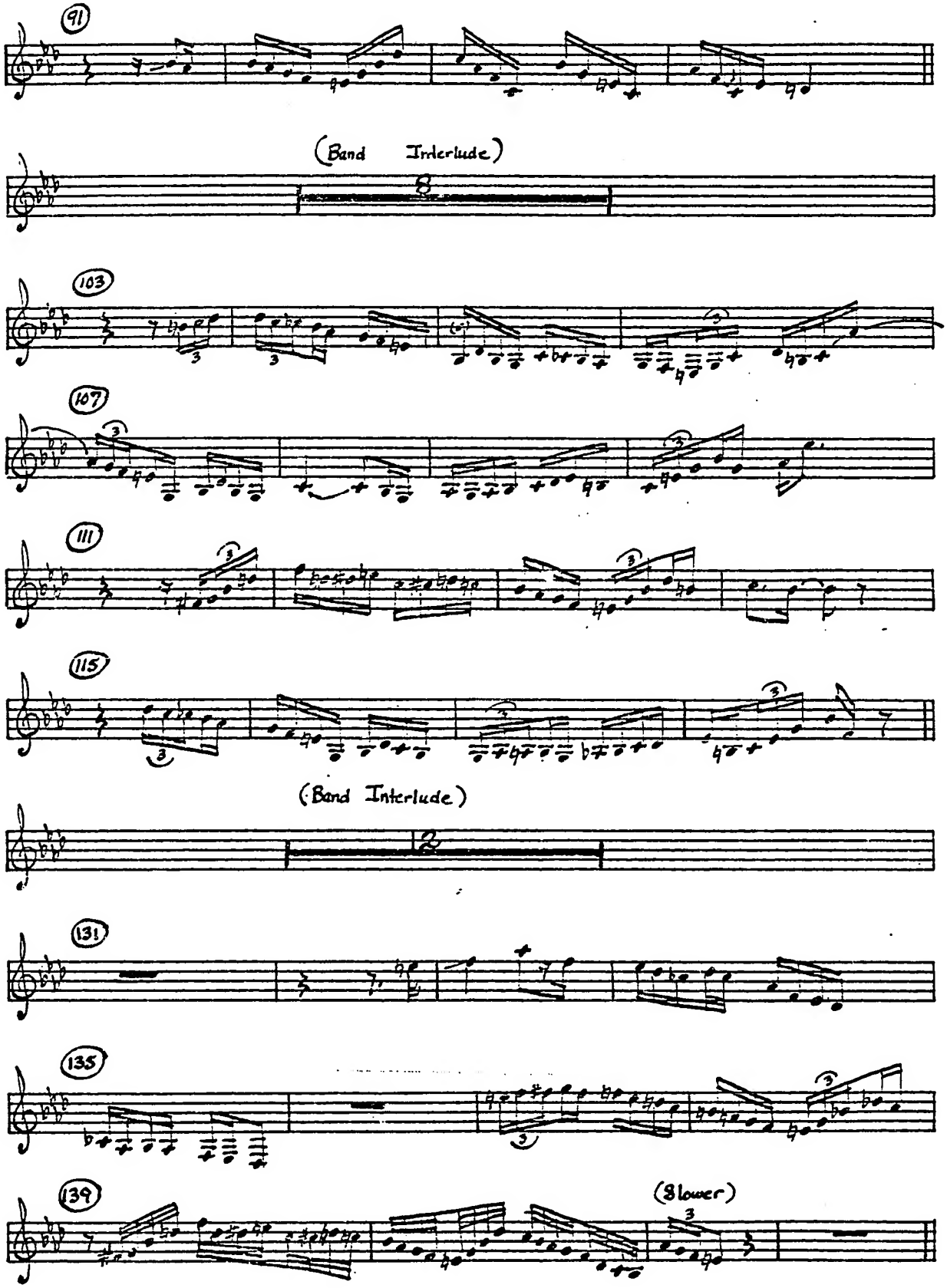

3a1-1
3a1-5
3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5

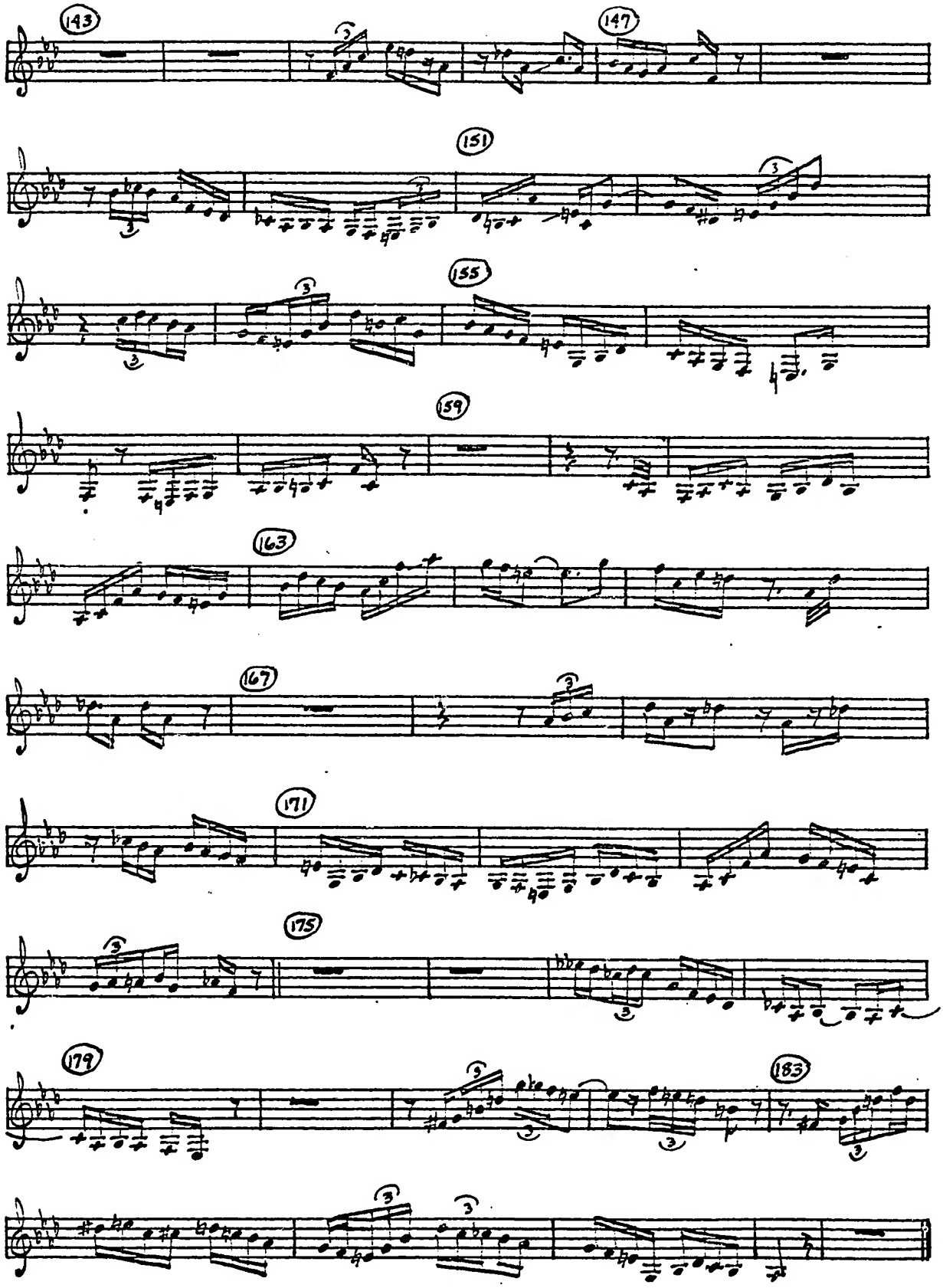
MANGO MANGUE 12/20/48

Mercury/Clef 11012 Verve MGV 8000, others

♩= ca. 130




91
(Band Interlude)
8
103
107
111
115
(Band Interlude)
8
131
135
139
(Slower)

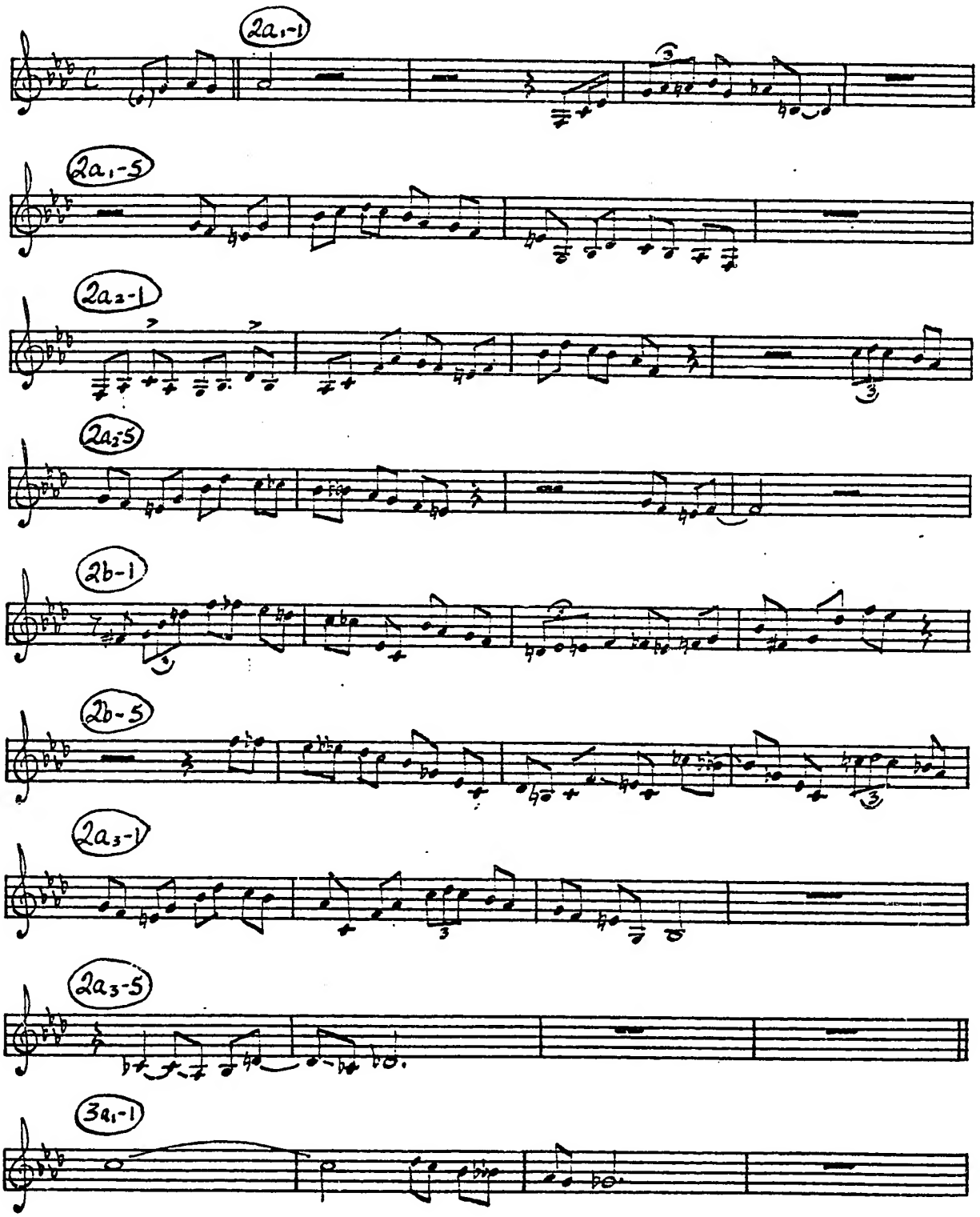

143
147
151
155
159
163
167
171
175
179
183

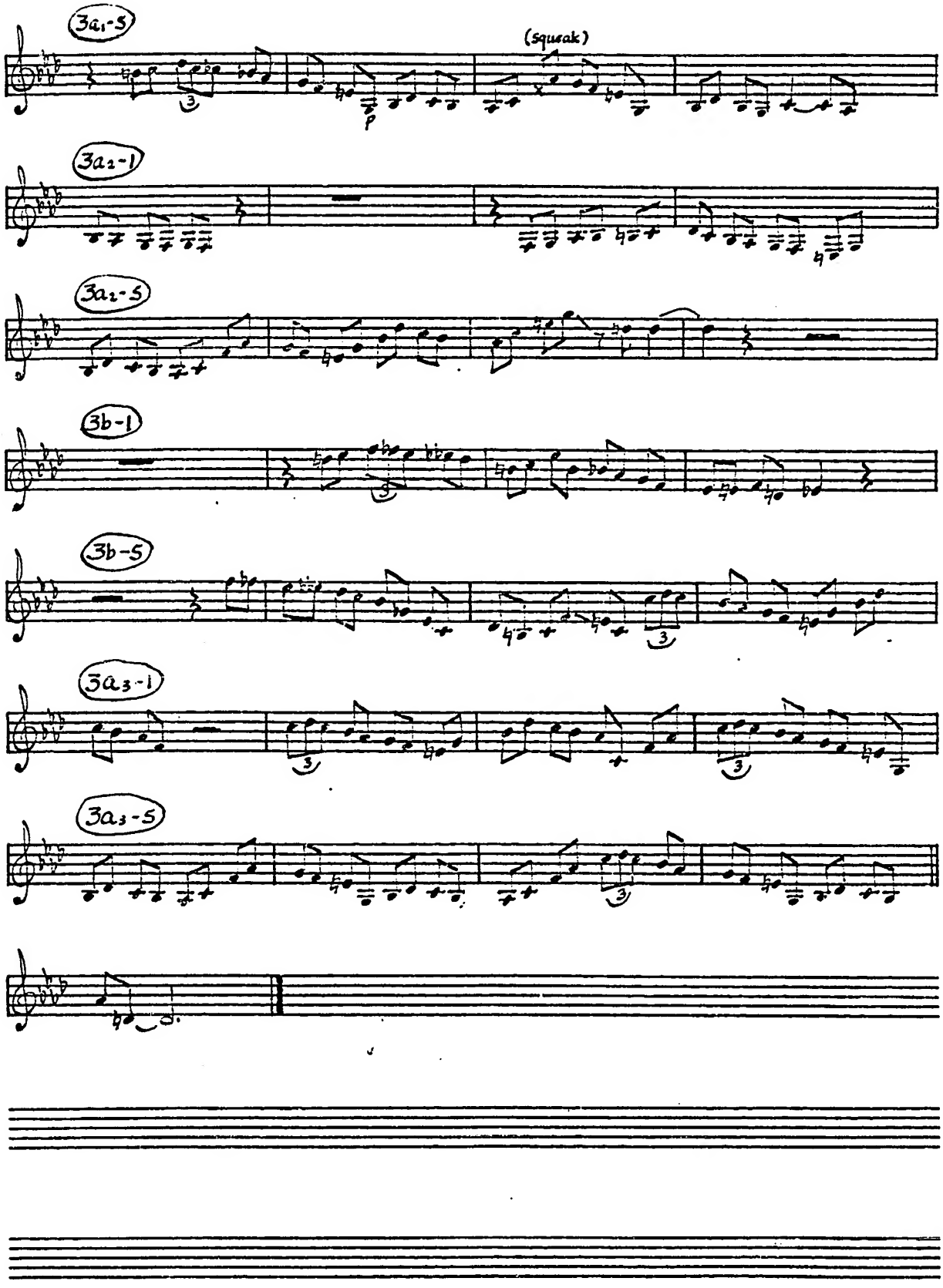
Be Bop

1/15/99

Le jazz cool TC 10.3 others

♩ = ca. 360




3a1-5
(squeak)
p
3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5

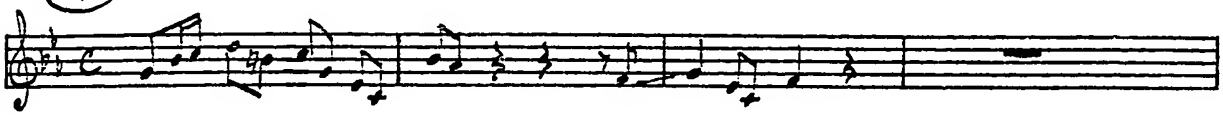
THE BIRD

Autumn 1948 C

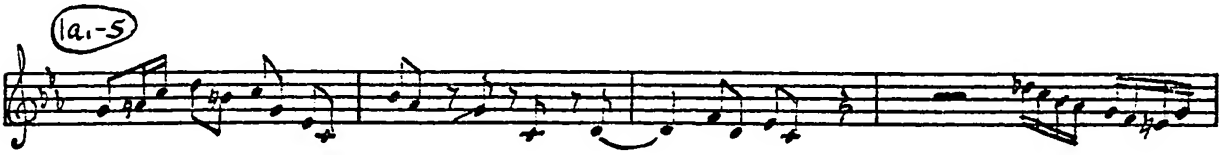
Jazz Scene, Verve HGY 8001, others

♩ = ca. 220

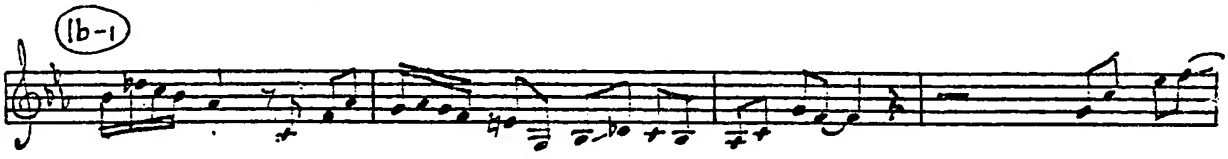
1a₁-1



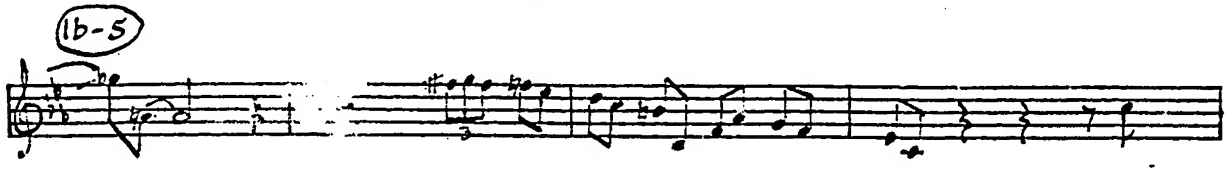
1a₁-5



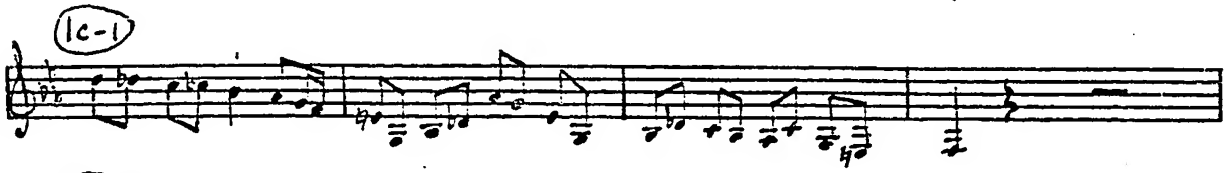
1b-1



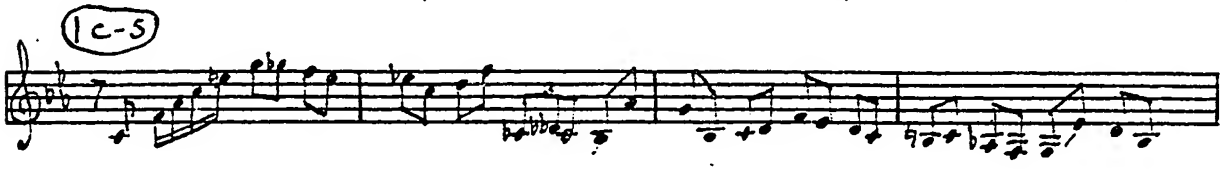
1b-5



1c-1

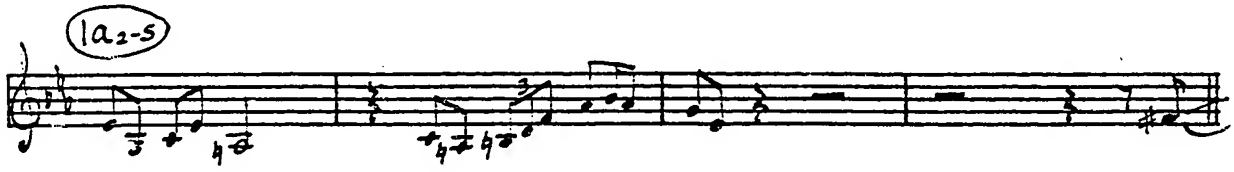


1c-5

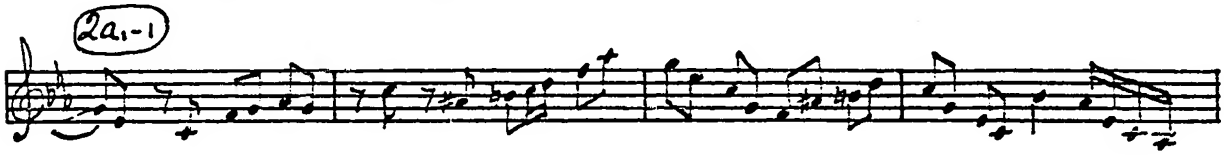


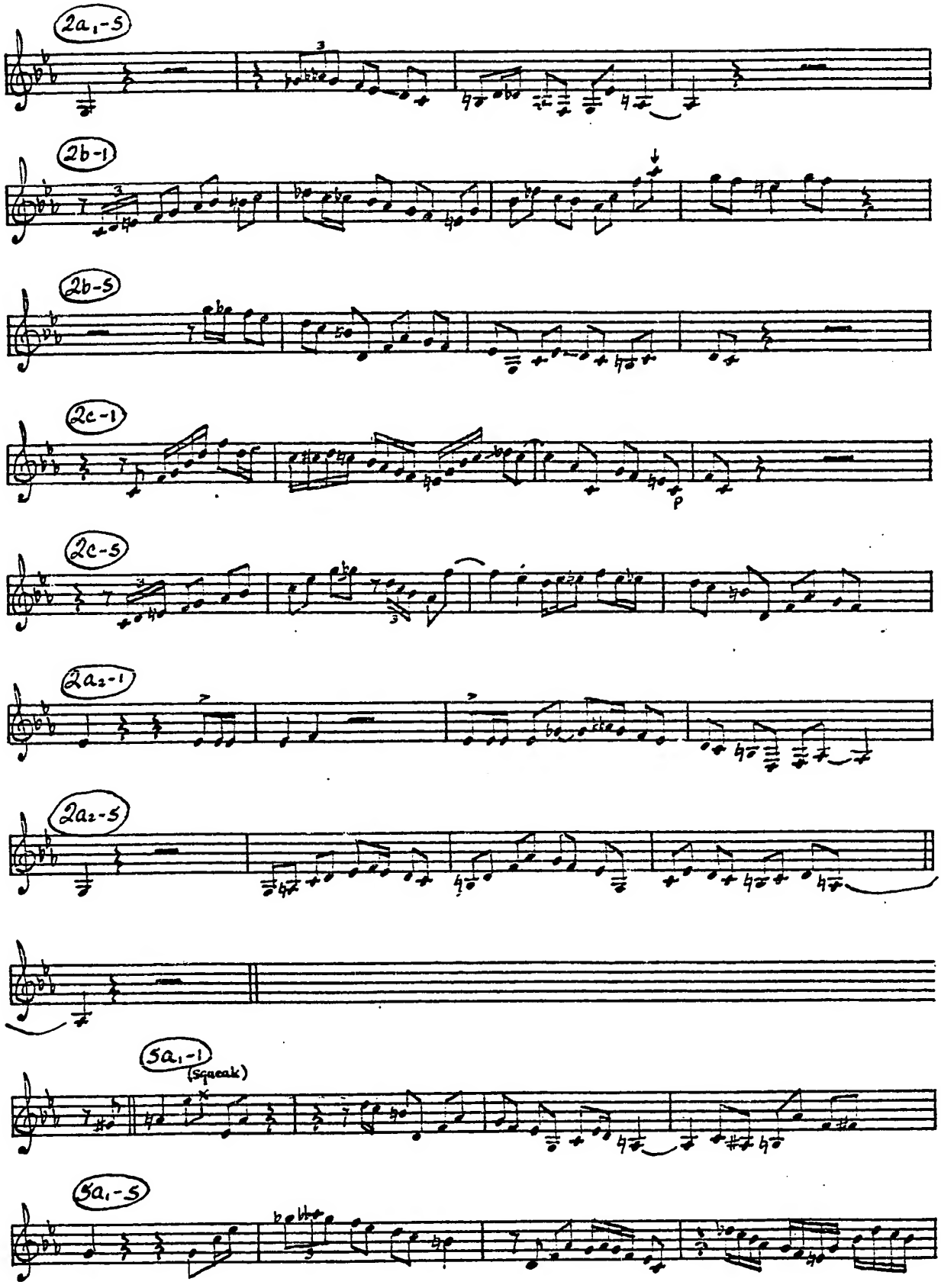
1a₂-1

1a₂-5

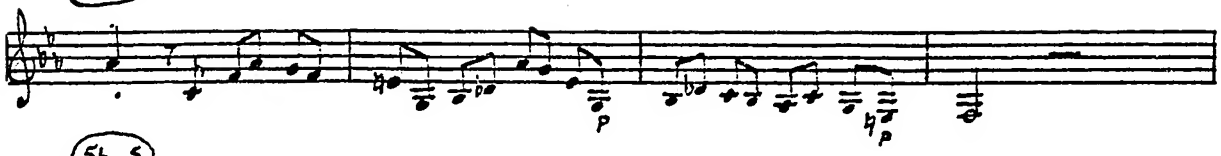


2a₁-1

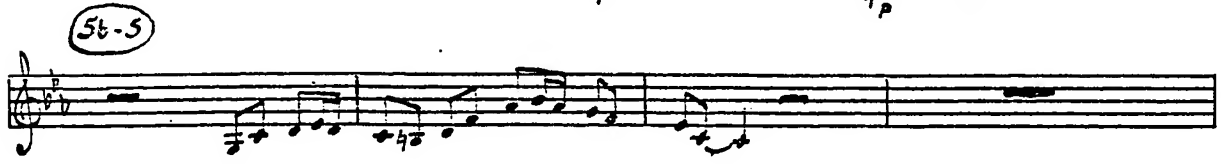



2a1-5
2b-1
2b-5
2c-1
p
2c-5
2a2-1
2a2-5
5a1-1
(Squeak)
5a1-5

5b-1

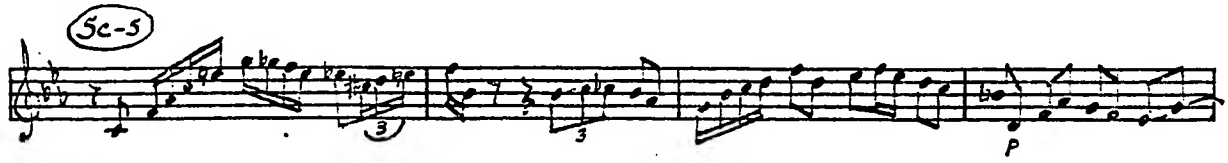


5b-5

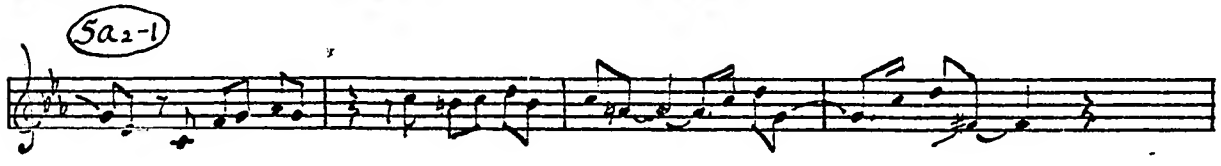


5c-1

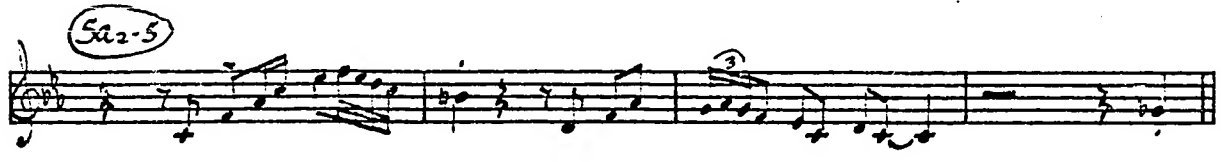
5c-5



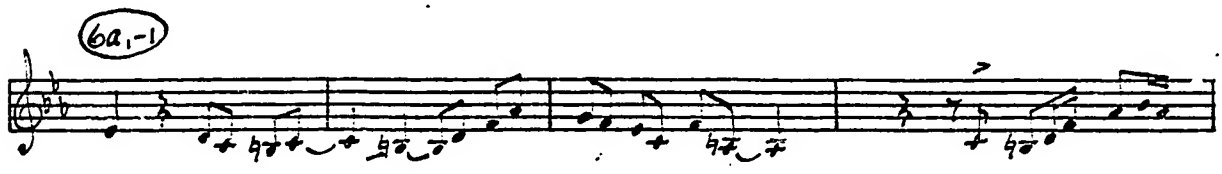
5a2-1



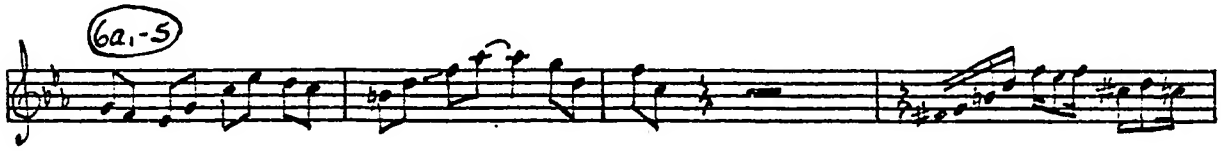
5a2-5



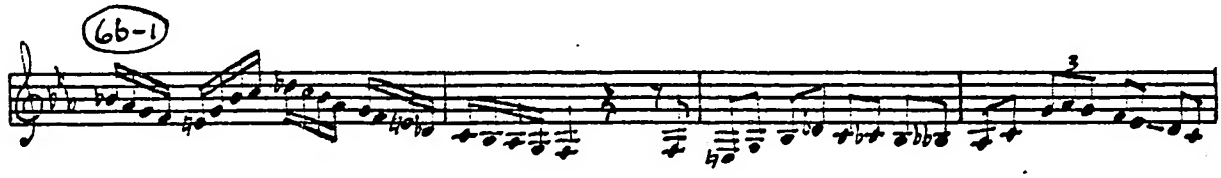
6a1-1



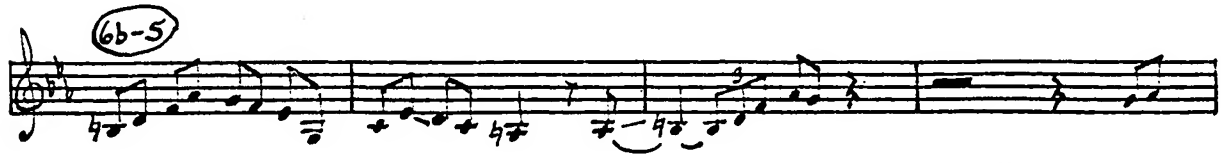
6a1-5



6b-1

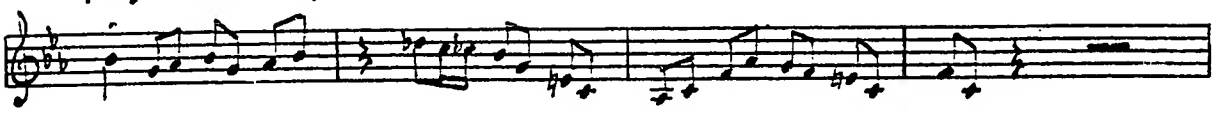


6b-5

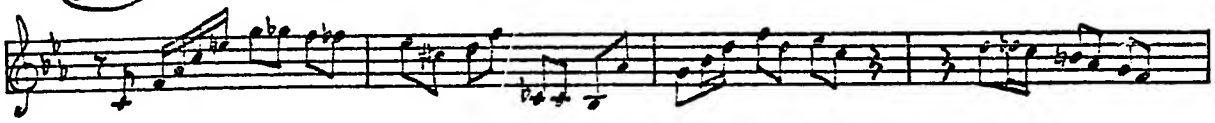


6c-1

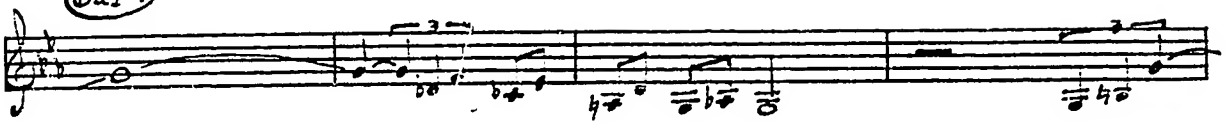
"Night In Tunisia"



6c-5

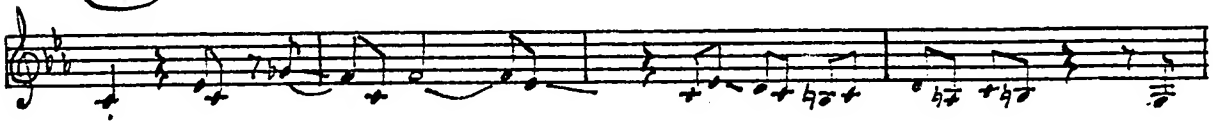


6a₂-1

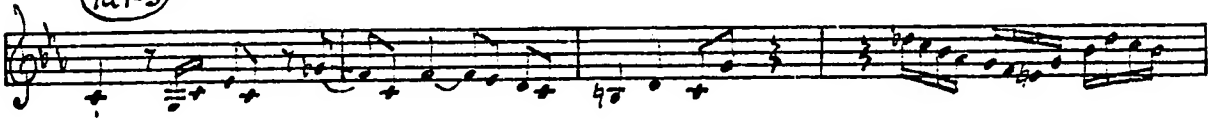


6a₂-5

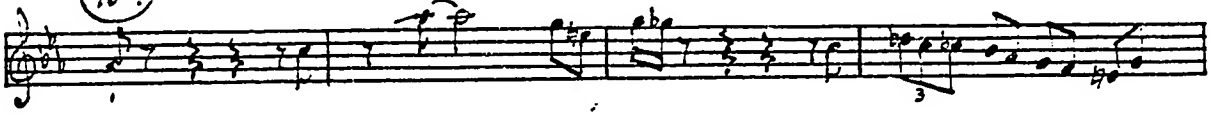
7a₁-1



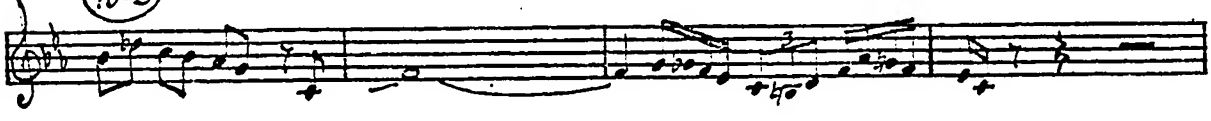
7a₁-5



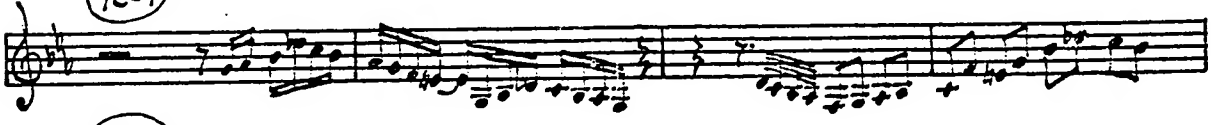
7b-1



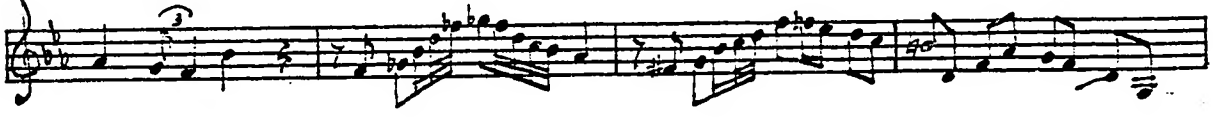
7b-5

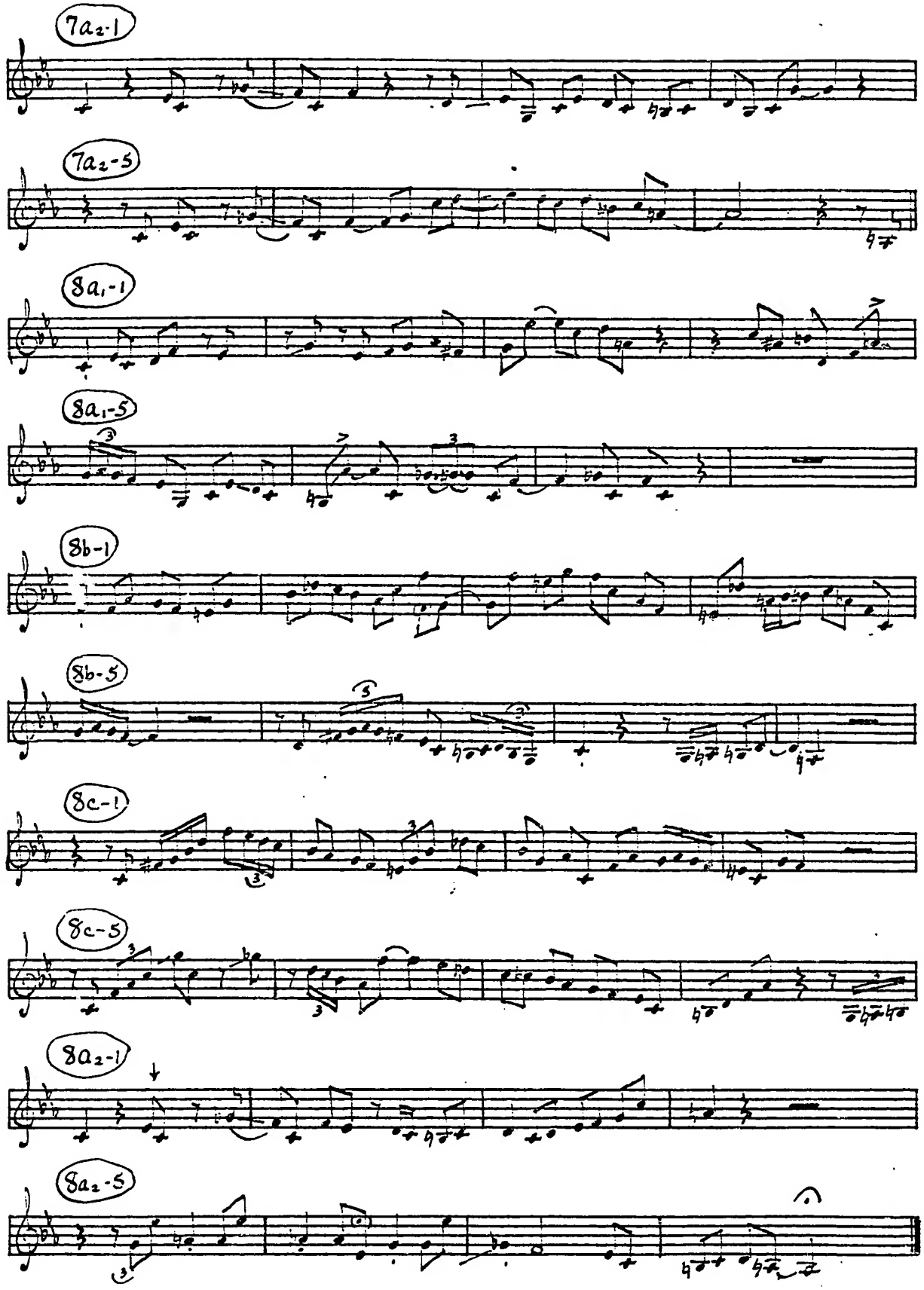


7c-1



7c-5

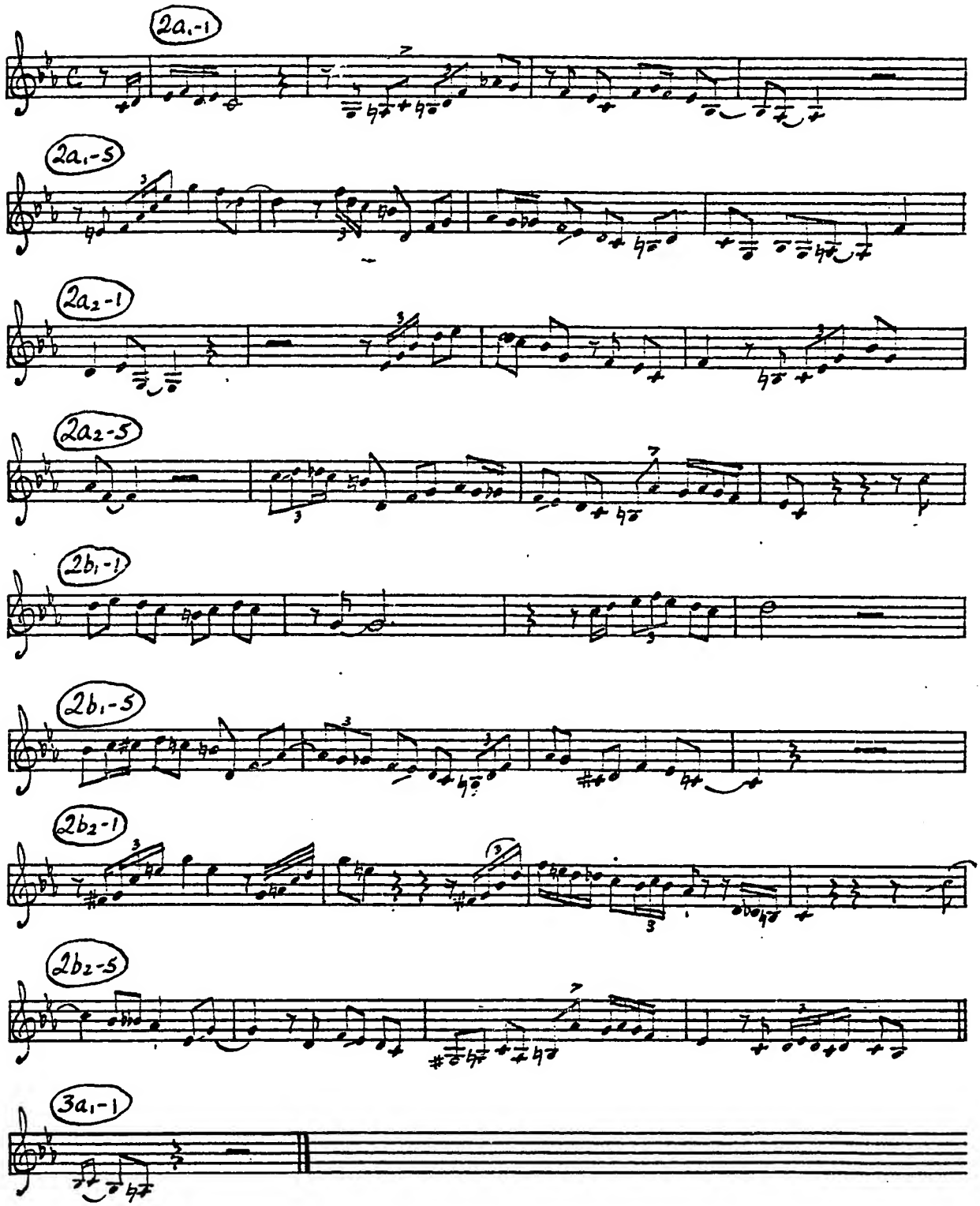


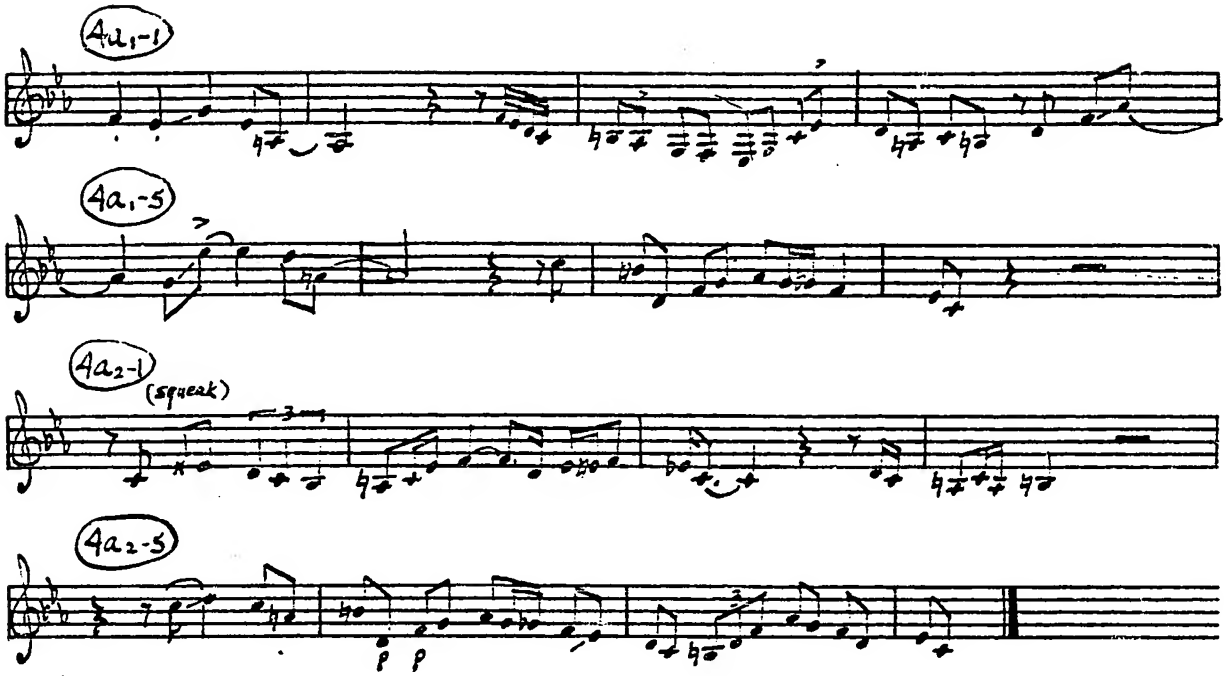

7a2-1
7a2-5
8a1-1
8a1-5
8b-1
8b-5
8c-1
8c-5
8a2-1
8a2-5

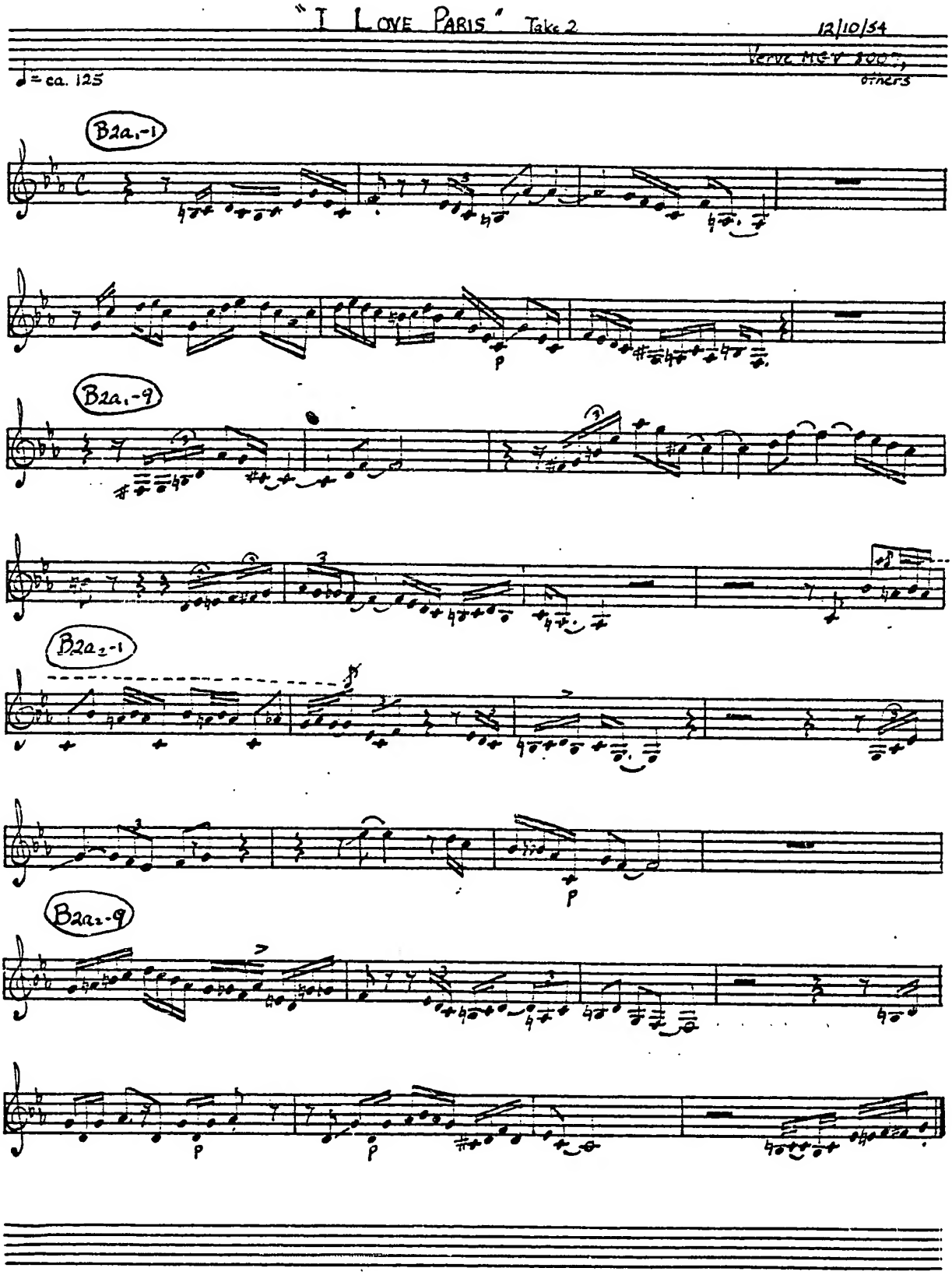
"My Heart Belongs to Daddy" 3/31/54

Verve MGV 8007, stereo

♩ = ca. 165

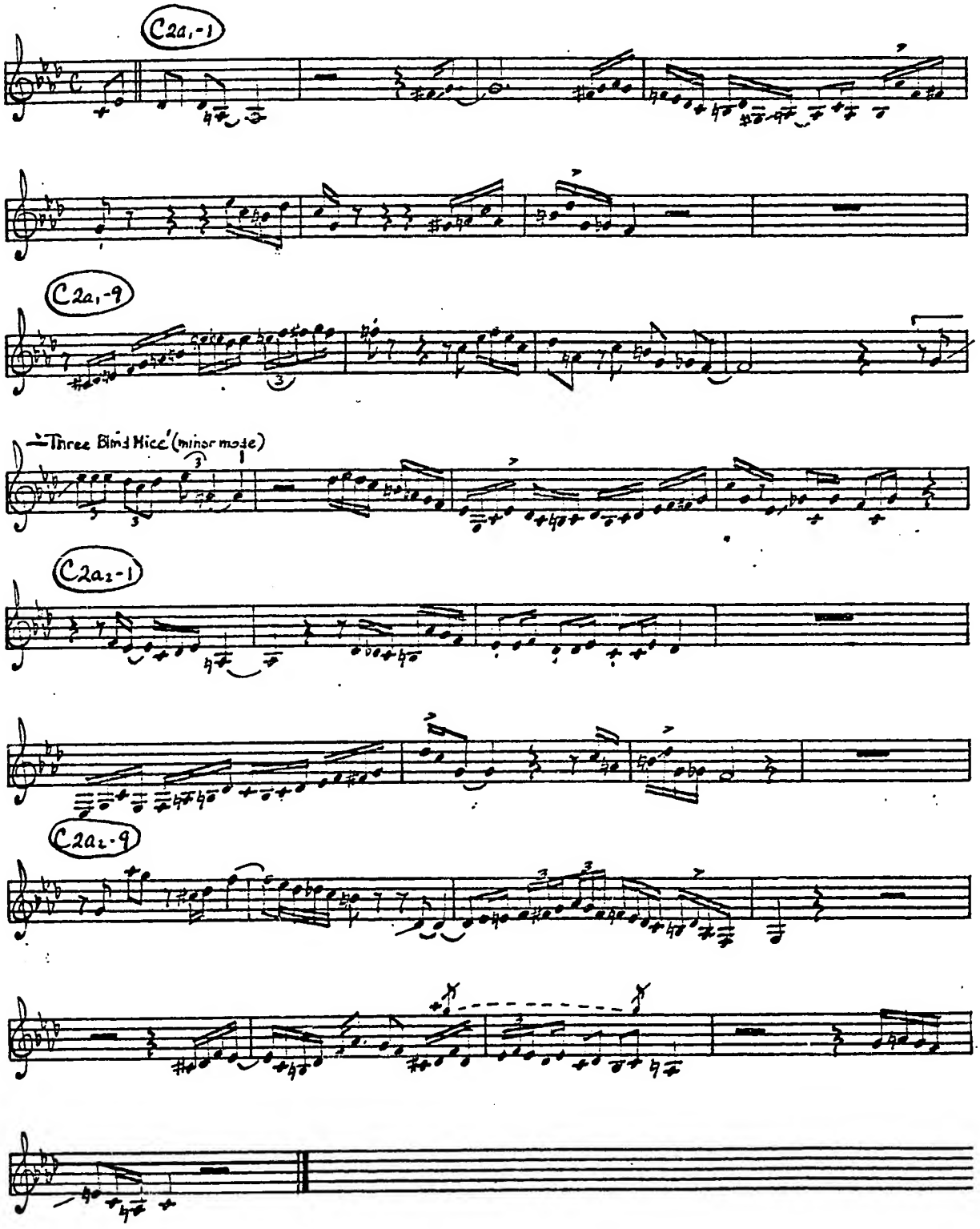



4a1-1
4a1-5
4a2-1
(squeak)
4a2-5
p
p


"I LOVE PARIS" Take 2
12/10/54
Verve MGV 8000,
others
♩ = ca. 125
B2a1-1
p
B2a1-9
B2a2-1
p
B2a2-9
p
p

"I Love Paris" Take 3 12/10/54

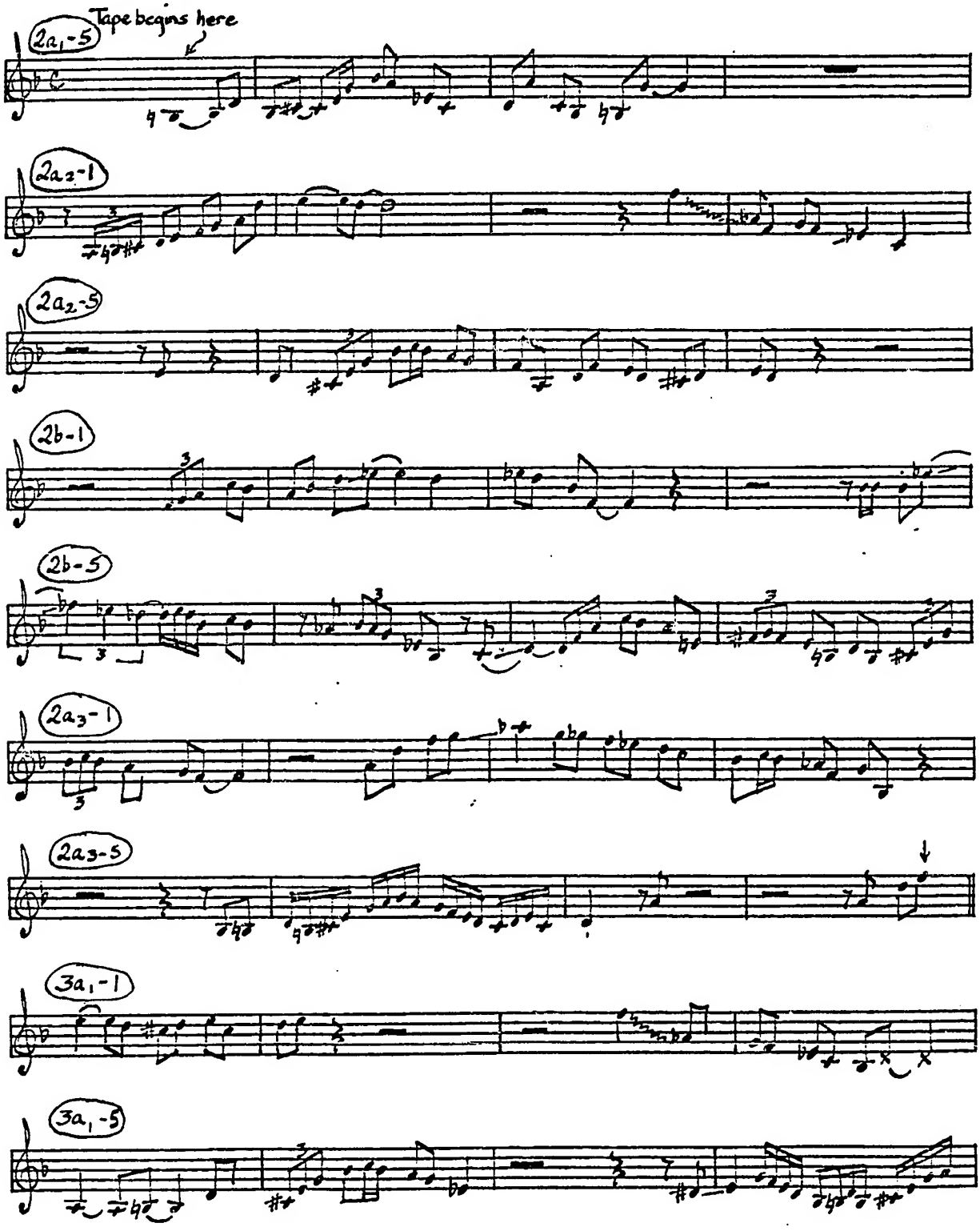
Verve MGV 8007, others

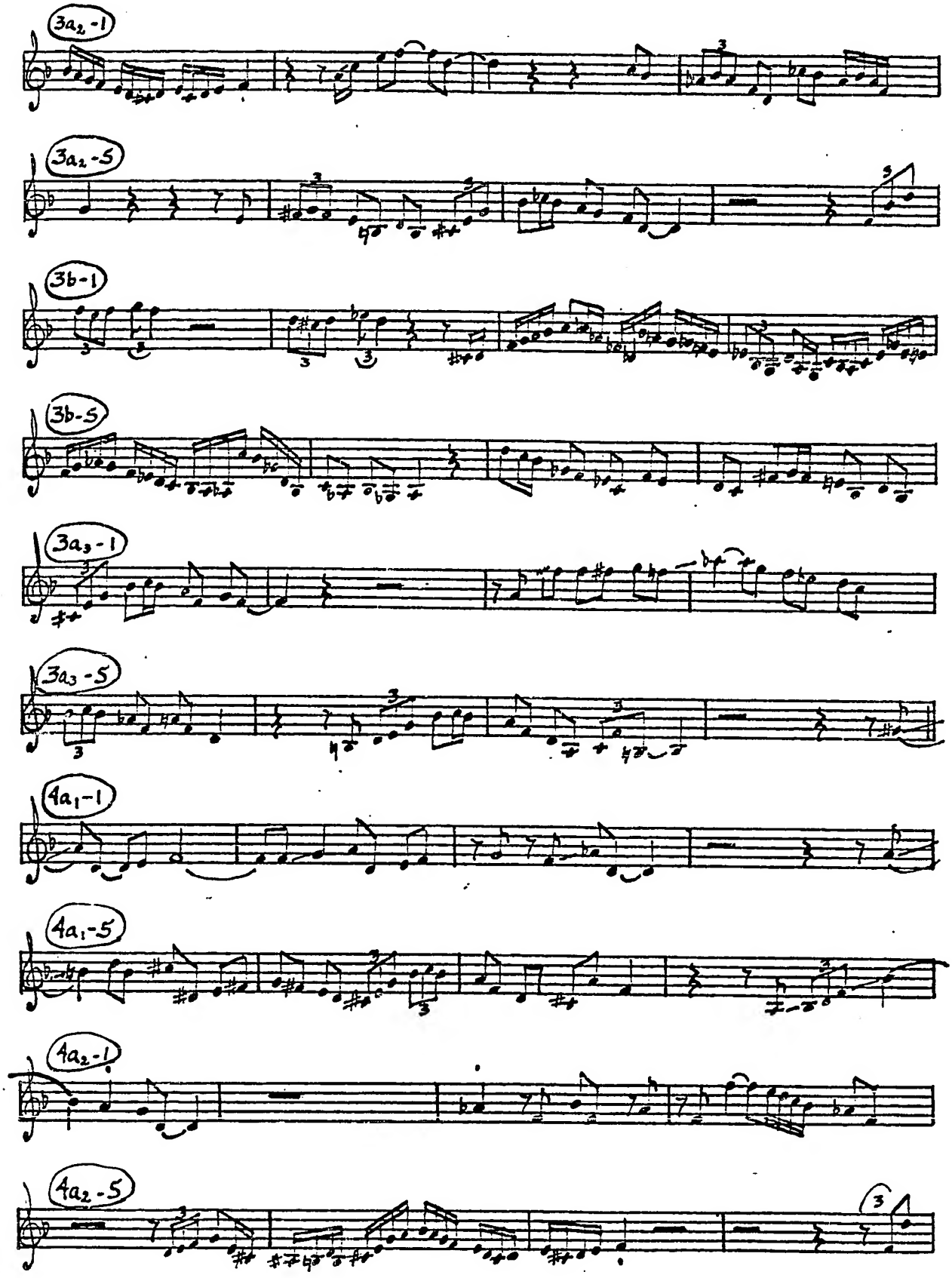


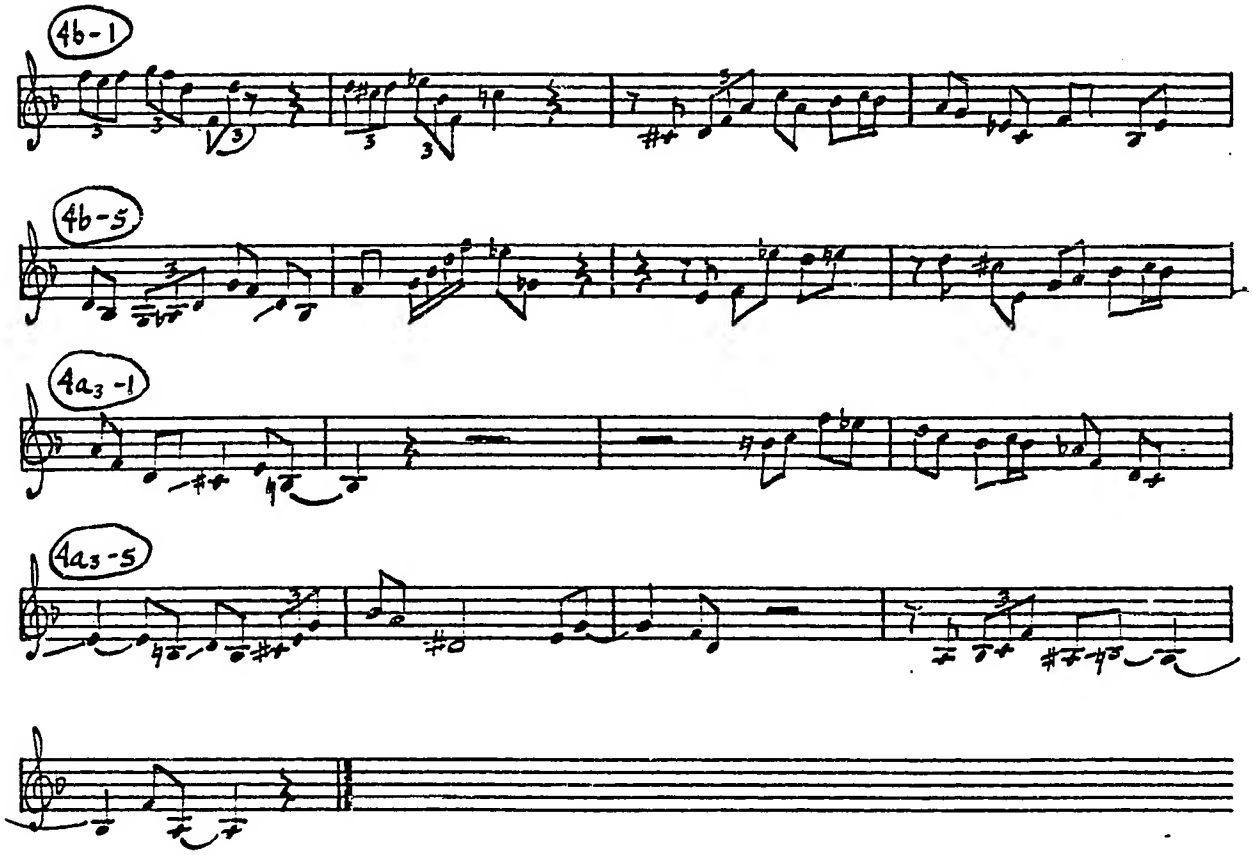
BERNIE'S TUNE

ca. 1949-50c
Tape

♩= ca. 190




3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5
4a1-1
4a1-5
4a2-1
4a2-5

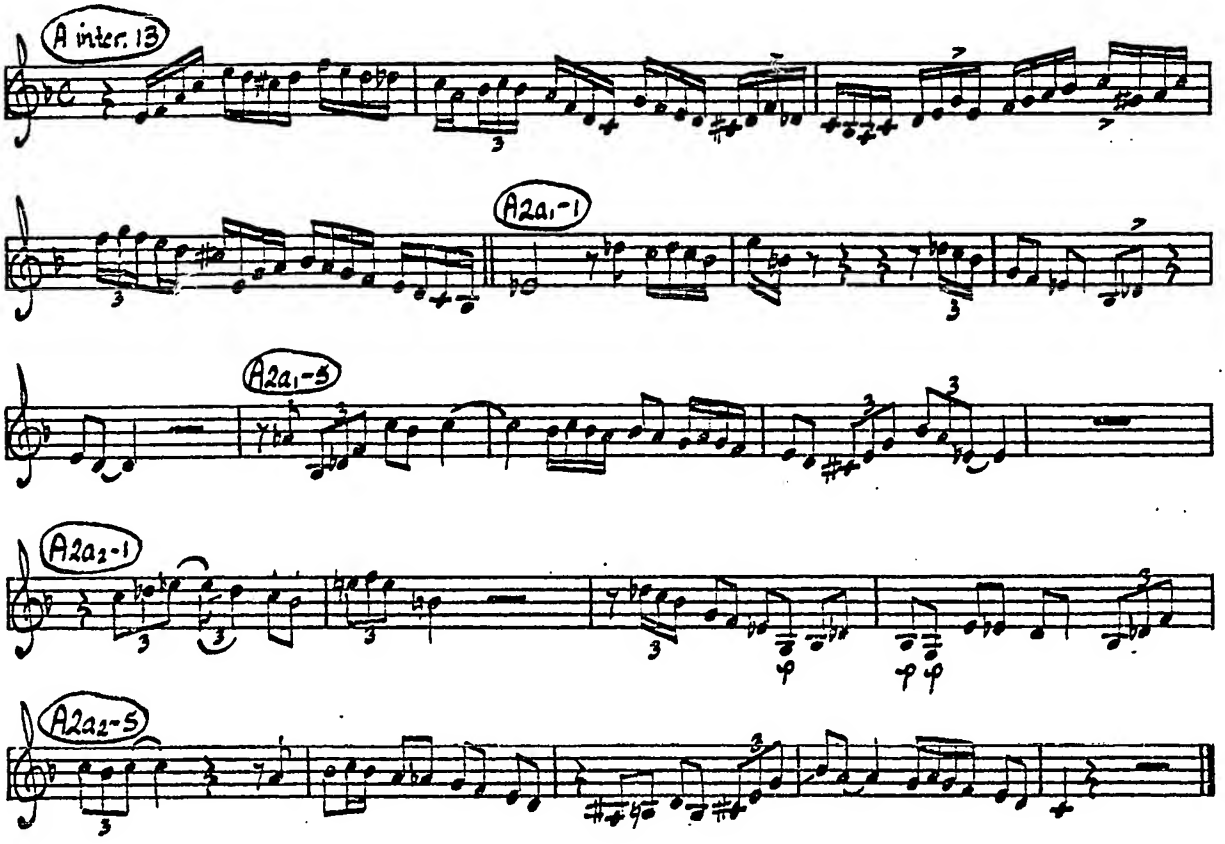

4b-1
4b-5
4a3-1
4a3-5

NIGHT IN TUNISIA - Take 1

3/28/46

Dial LP 905, others

♩ = ca. 170

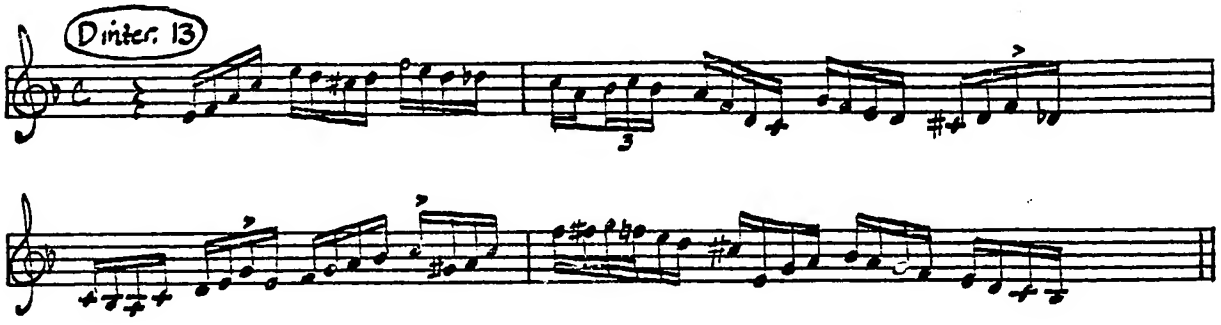


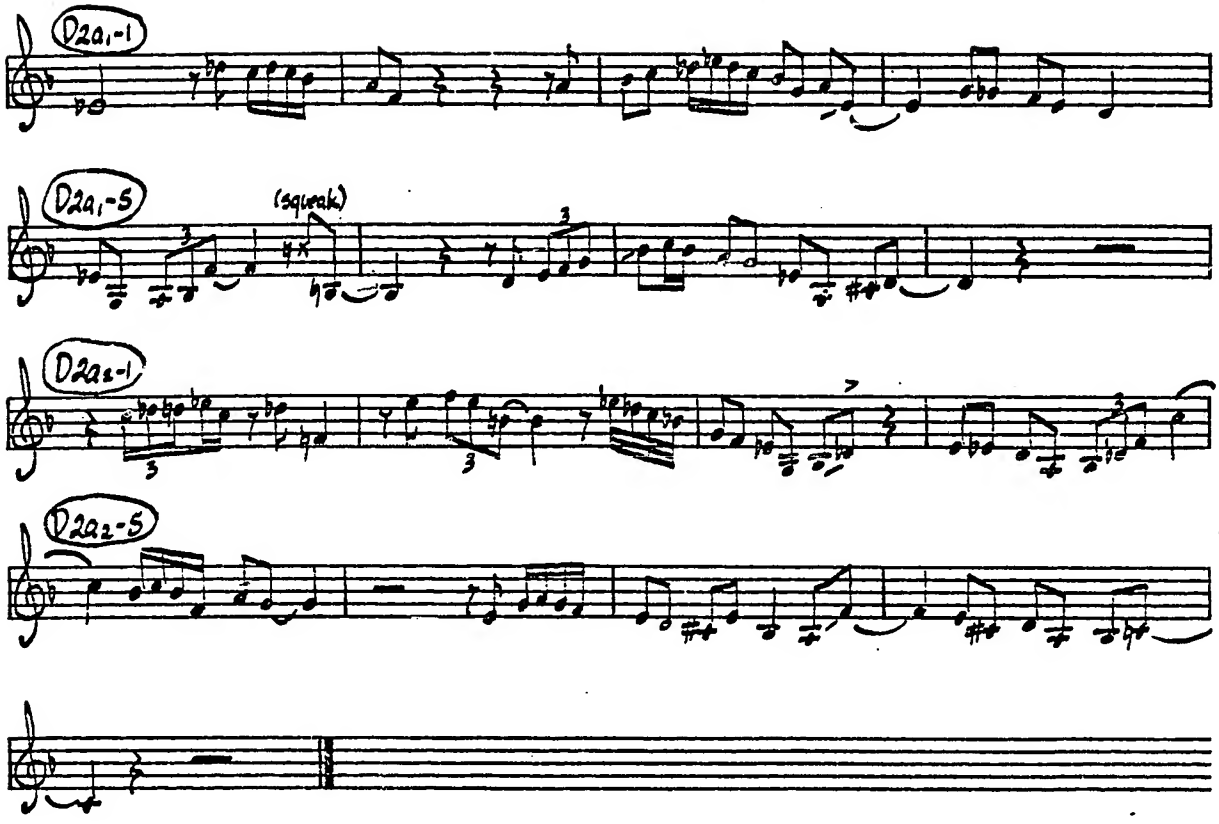
NIGHT IN TUNISIA - Take 4

3/28/46

Dial LP 201, others

♩ = ca. 175

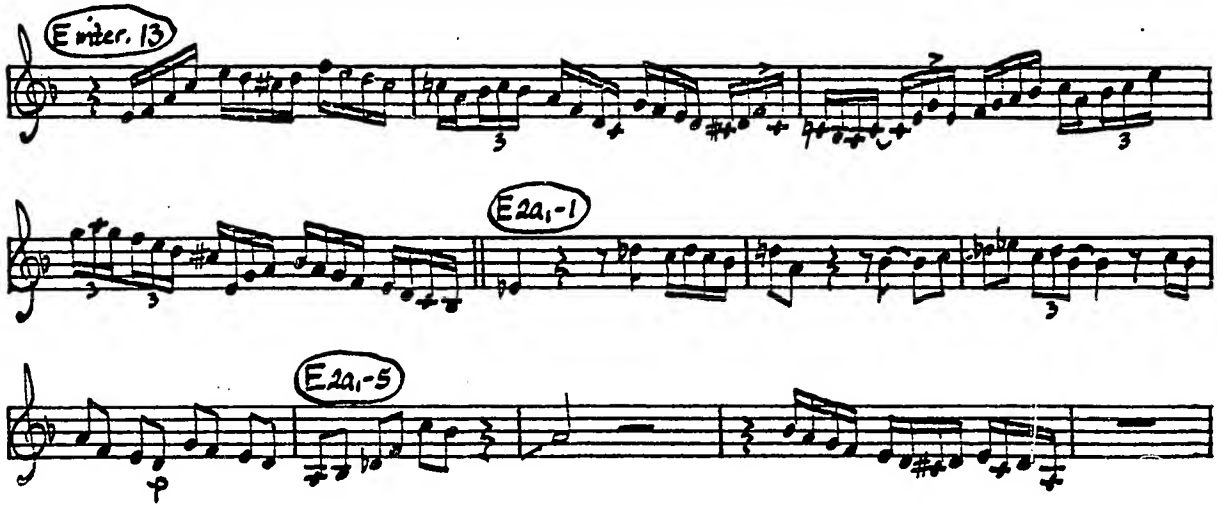


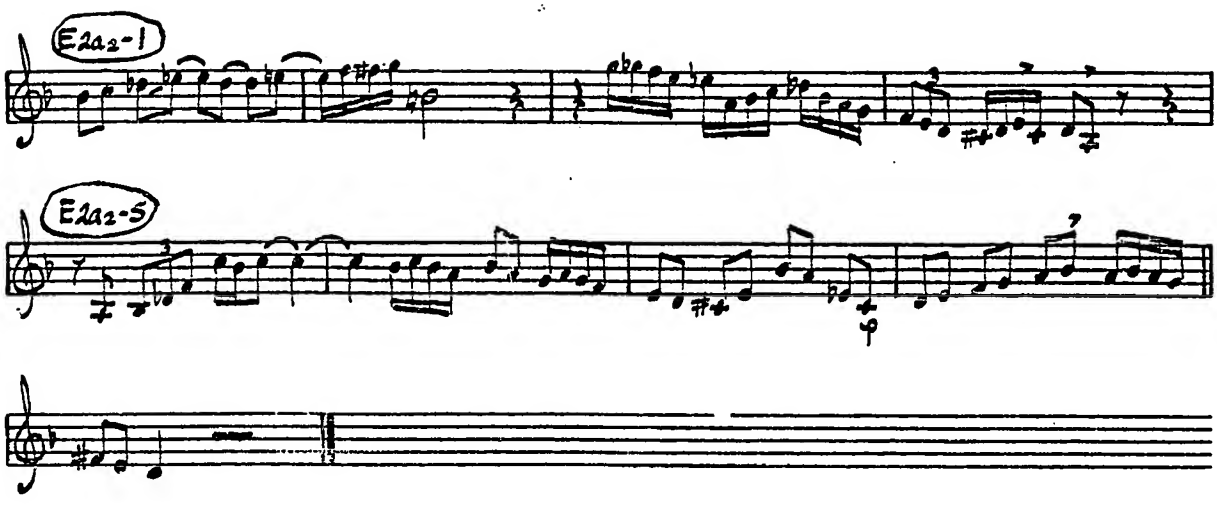


NIGHT IN TUNISIA - Take 5 3/28/46

Dial 1002, others

♩= ca. 180



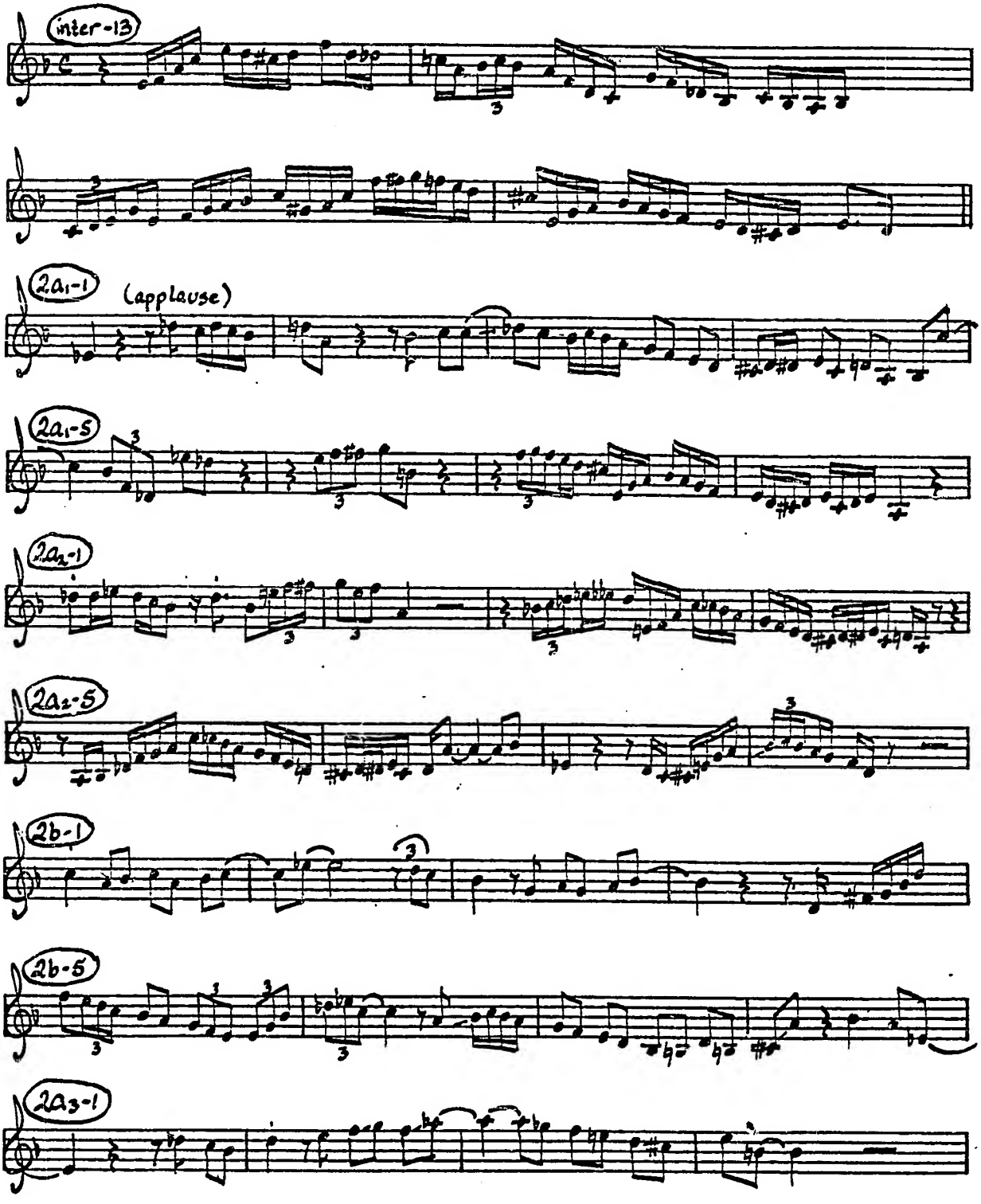

E2a2-1
E2a2-5

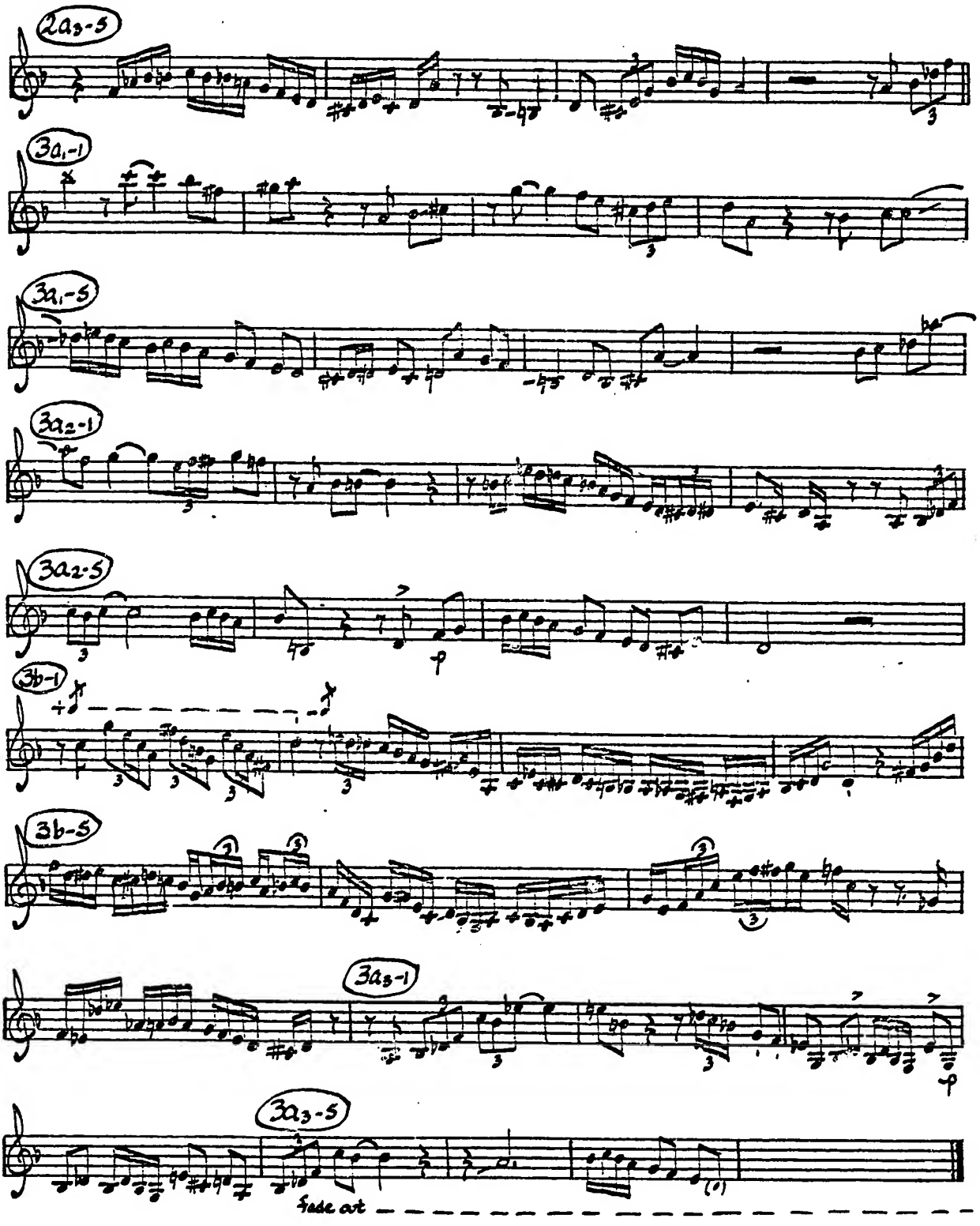
Night in Tunisia

9/29/47

Black Prince, others

♩= ca. 160

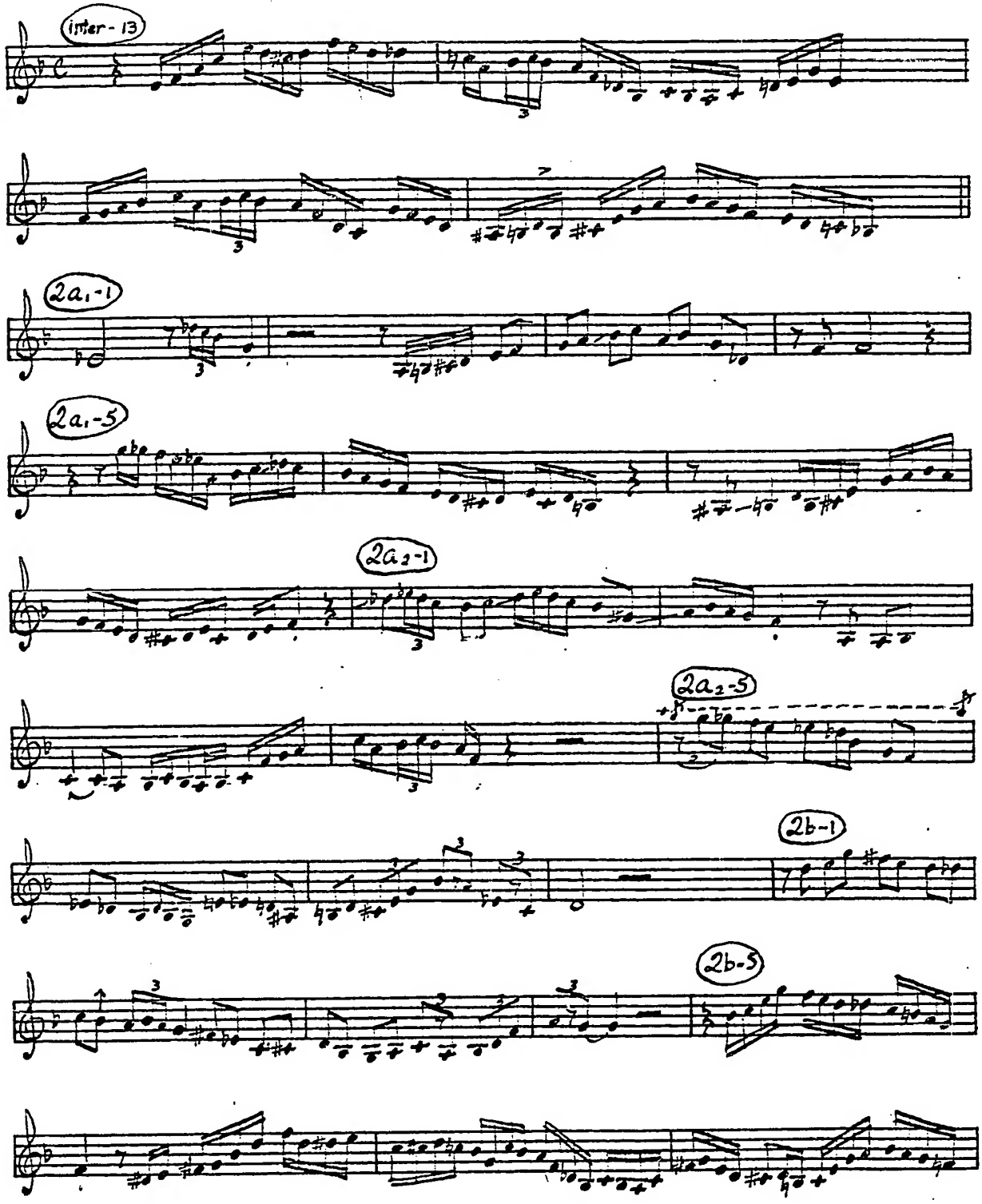


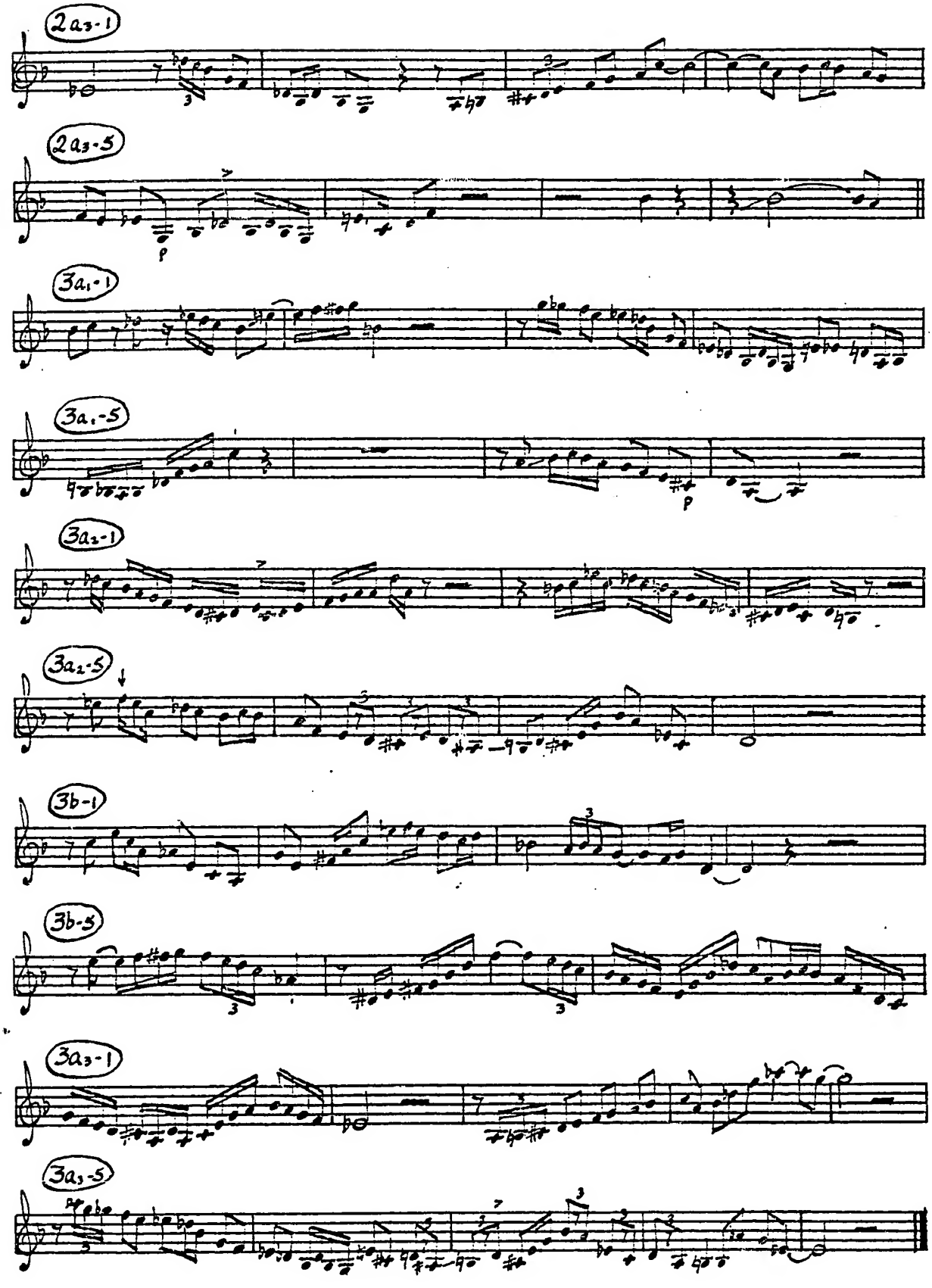

2a3-5
3a1-1
3a1-5
3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5
fade out

NIGHT IN TUNISIA 11/14/52

Klacto MG 102, others

♩ = ca. 175



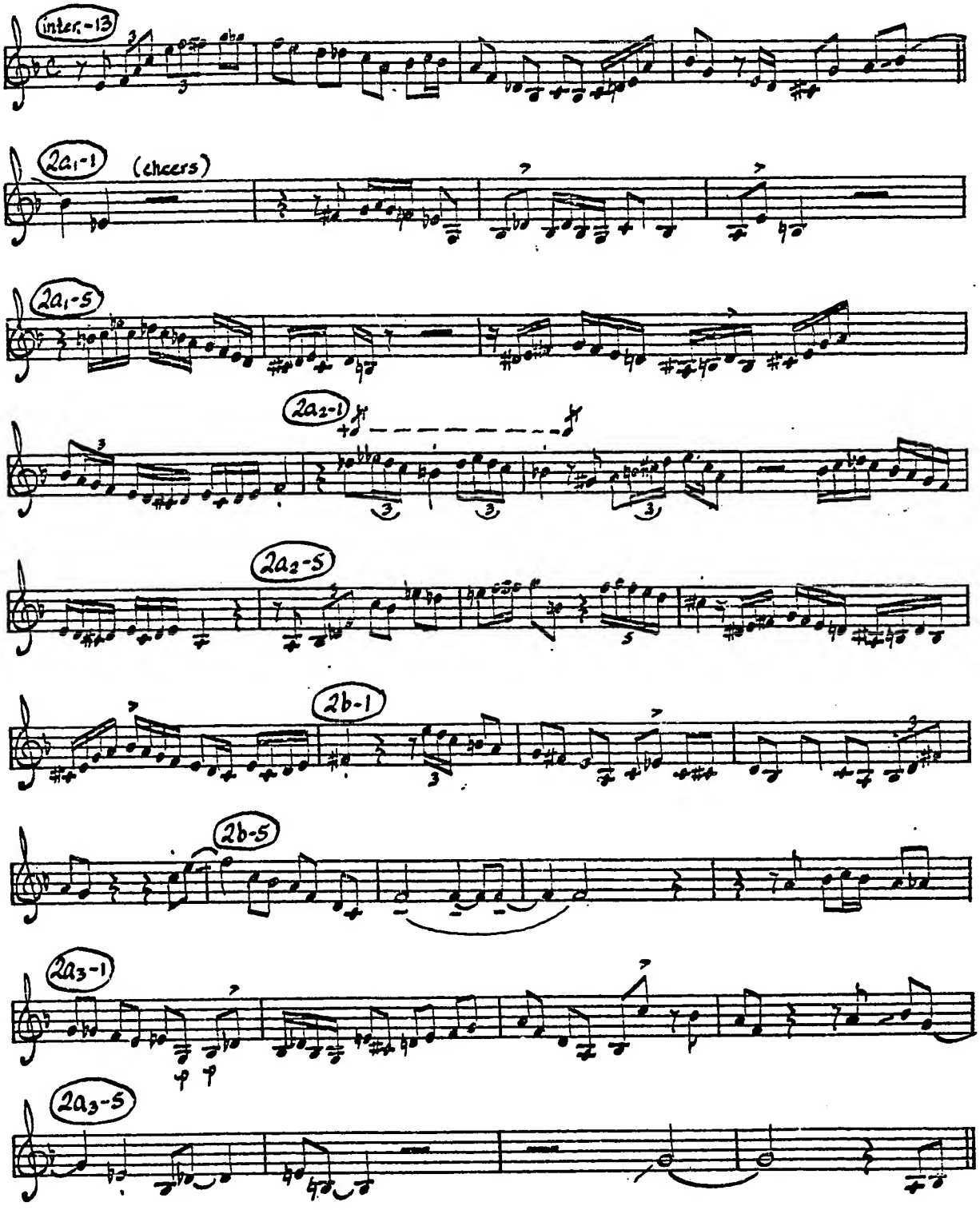

2a3-1
2a3-5
3a1-1
3a1-5
3a2-1
3a2-5
3b-1
3b-5
3a3-1
3a3-5

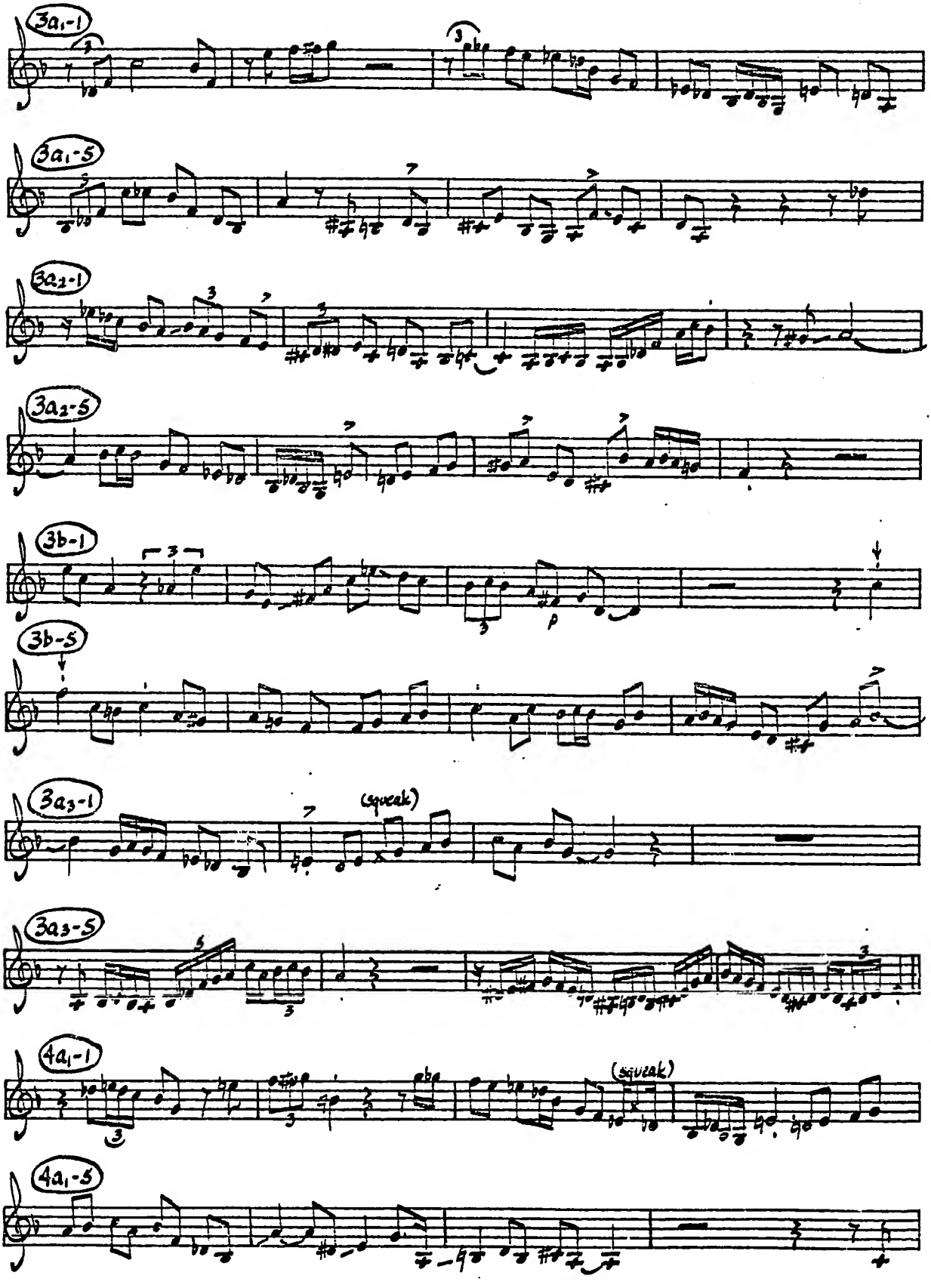
NIGHT IN TUNISIA

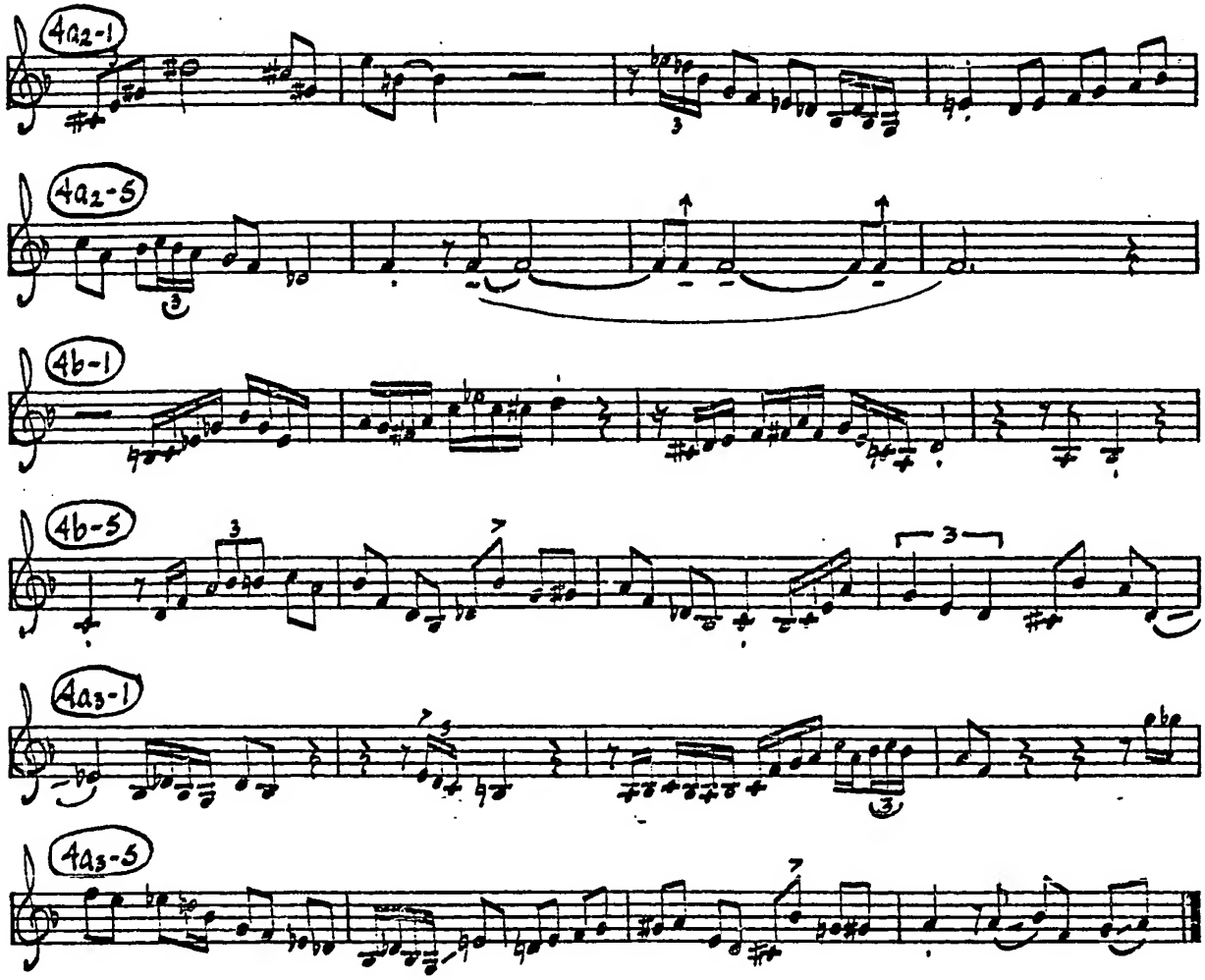
5/15/53

Debut Rec'd, others

♩= ca. 195




3a1-1
3a1-5
3a2-1
3a2-5
3b-1
3b-5
3a3-1
(squeak)
3a3-5
4a1-1
(squeak)
4a1-5

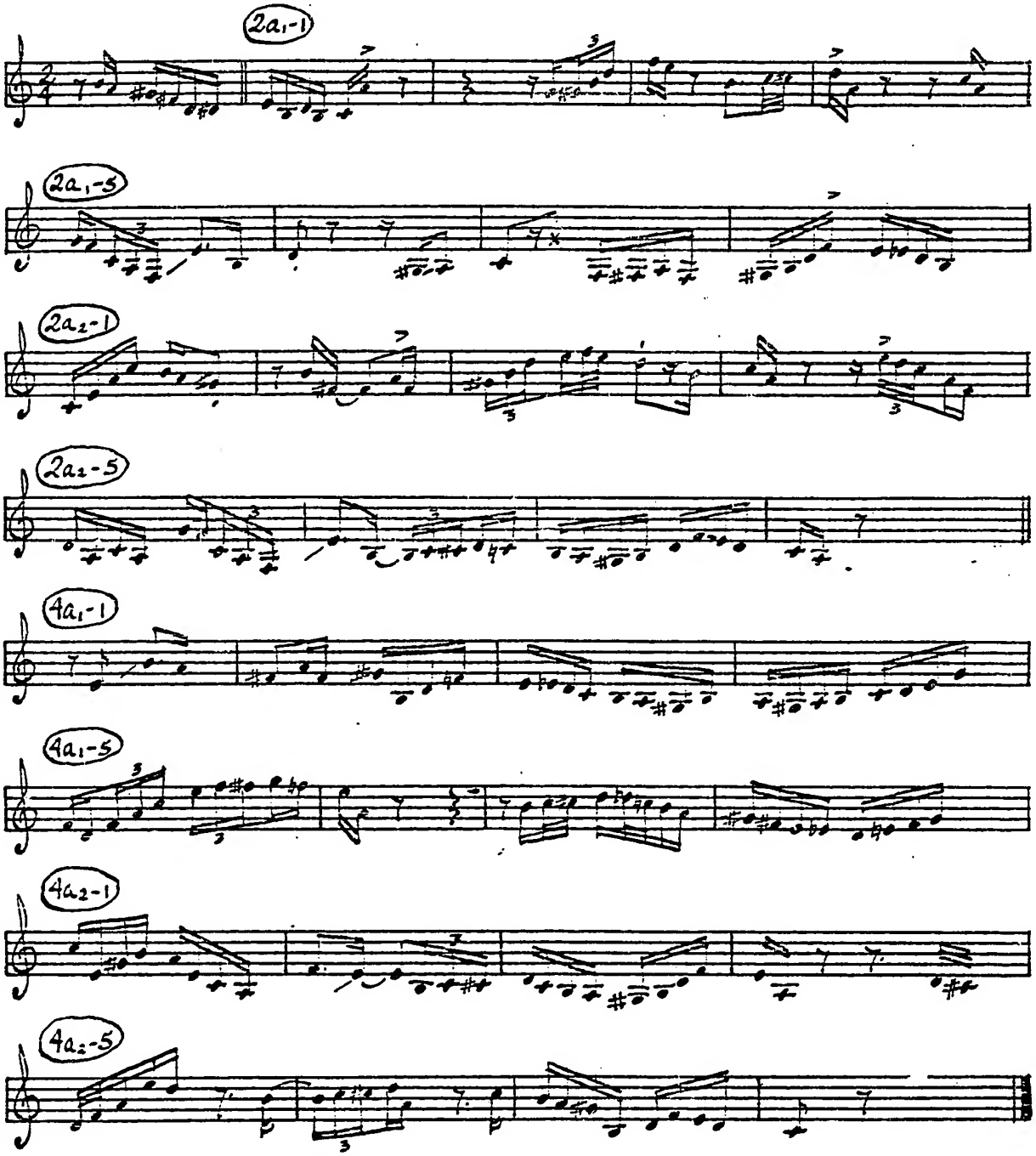

4a2-1
4a2-5
4b-1
4b-5
4a3-1
4a3-5

Tico- Tico

3/12/51

Mercury/Cleo 11091, Verve MGV&CS others

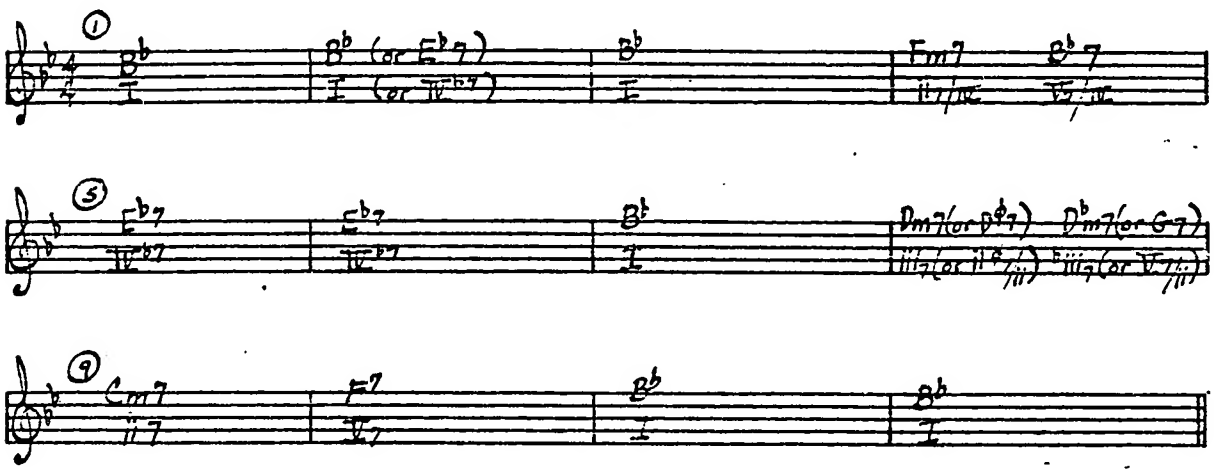
♩ = ca. 130



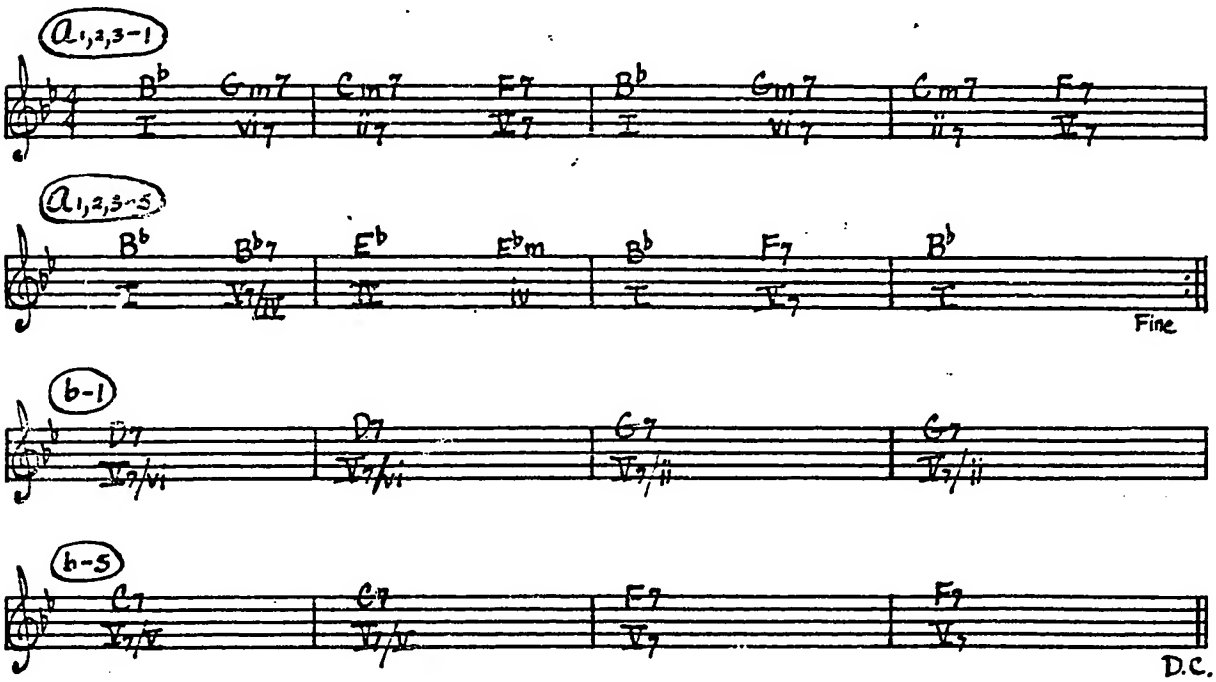
APPENDIX

CHORD PROGRESSIONS FOR IMPROVISATIONS

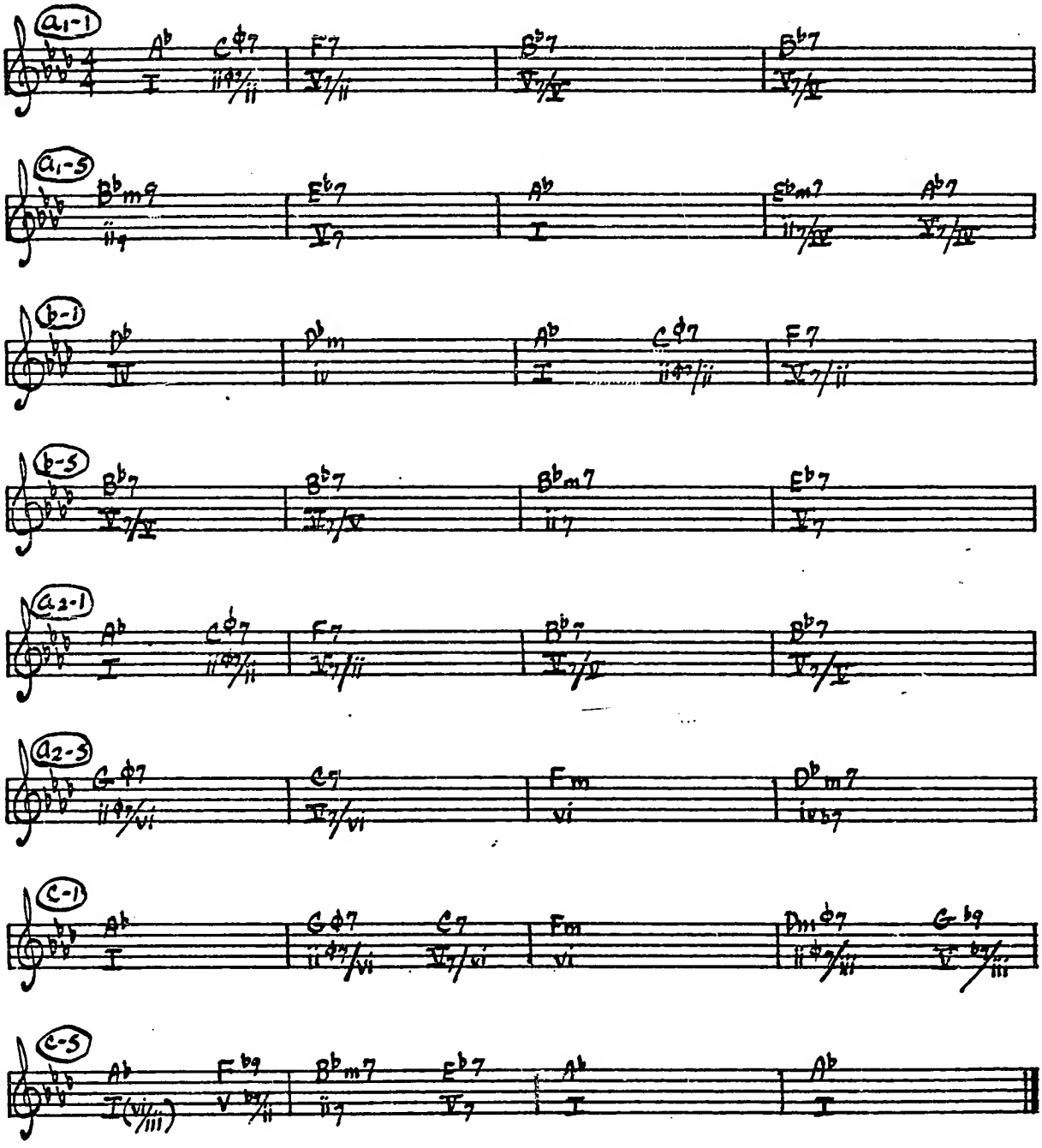
BLUES



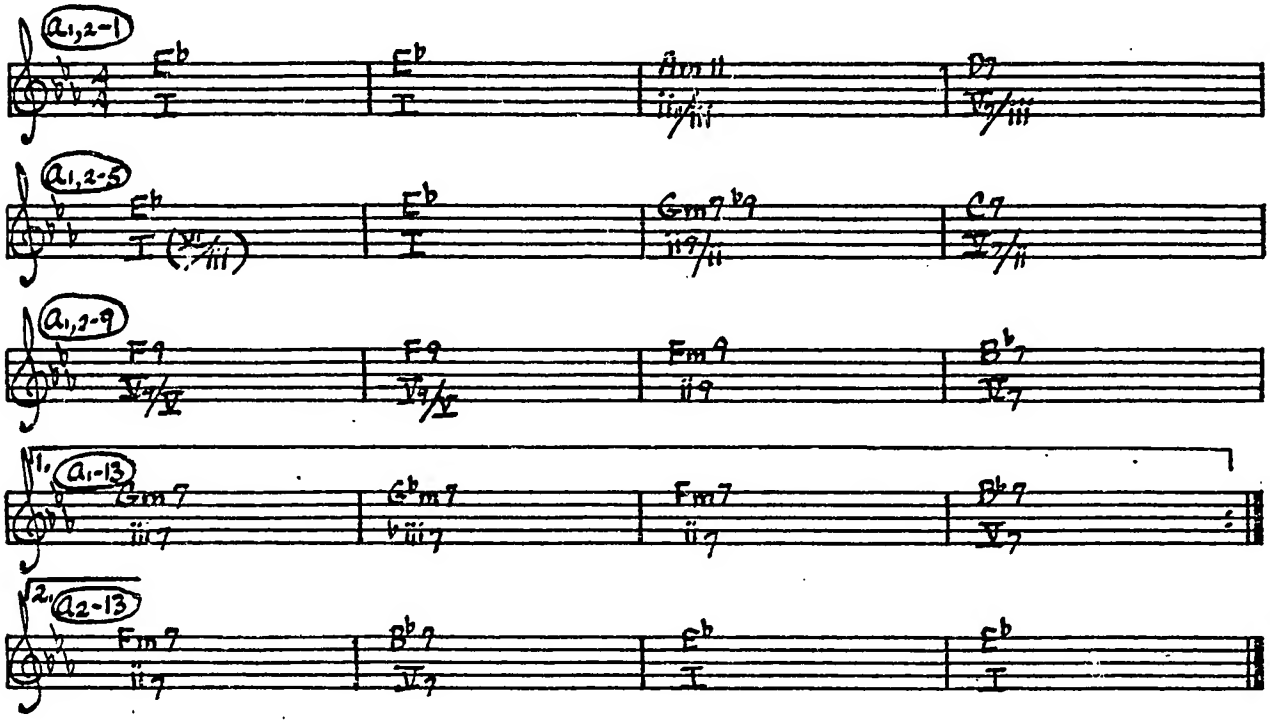
I GOT RHYTHM (George Gershwin, ca. 1928)



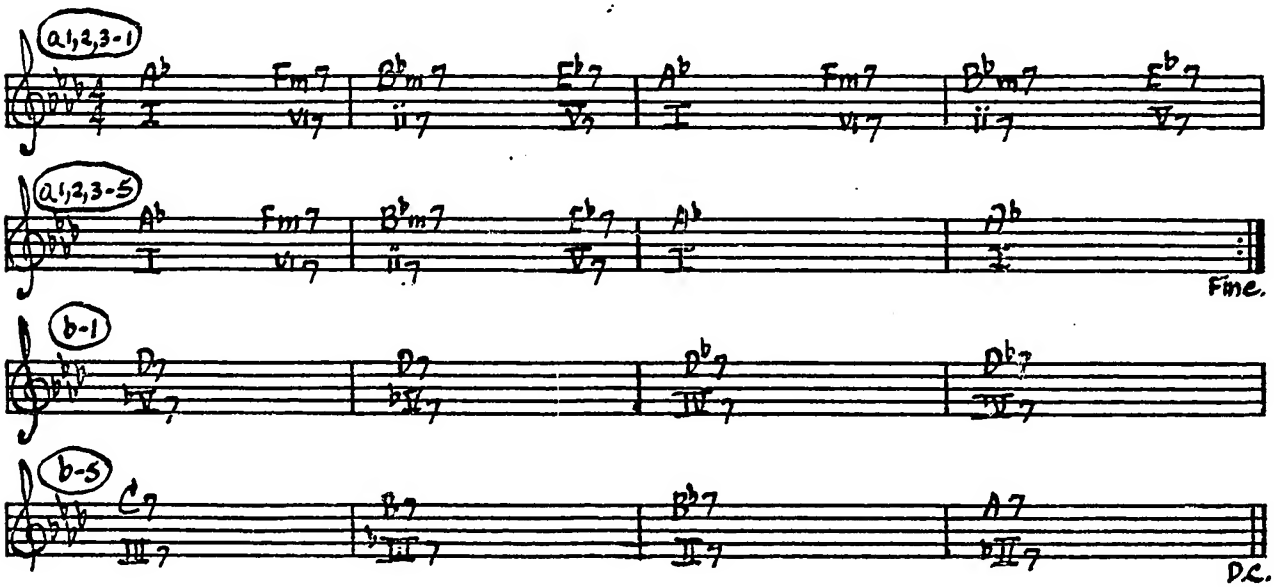
INDIANA (James F. Hanley, ca. 1917) and DONNA LEE (Charlie Parker, ca. 1947)



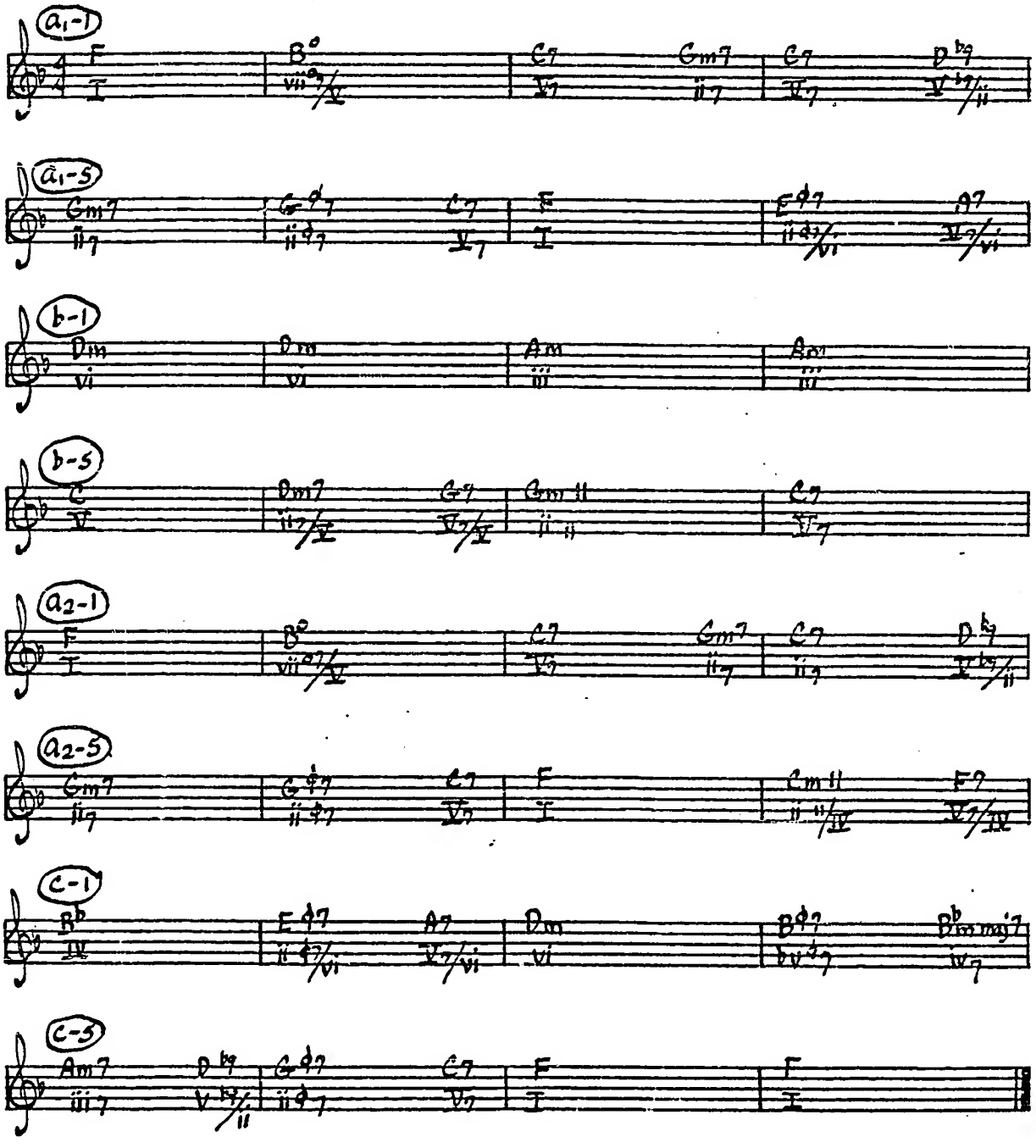
WHISPERING (John Schenberger, ca. 1920) and GROOVIN' HIGH (Dizzy Gillespie, ca. 1944)



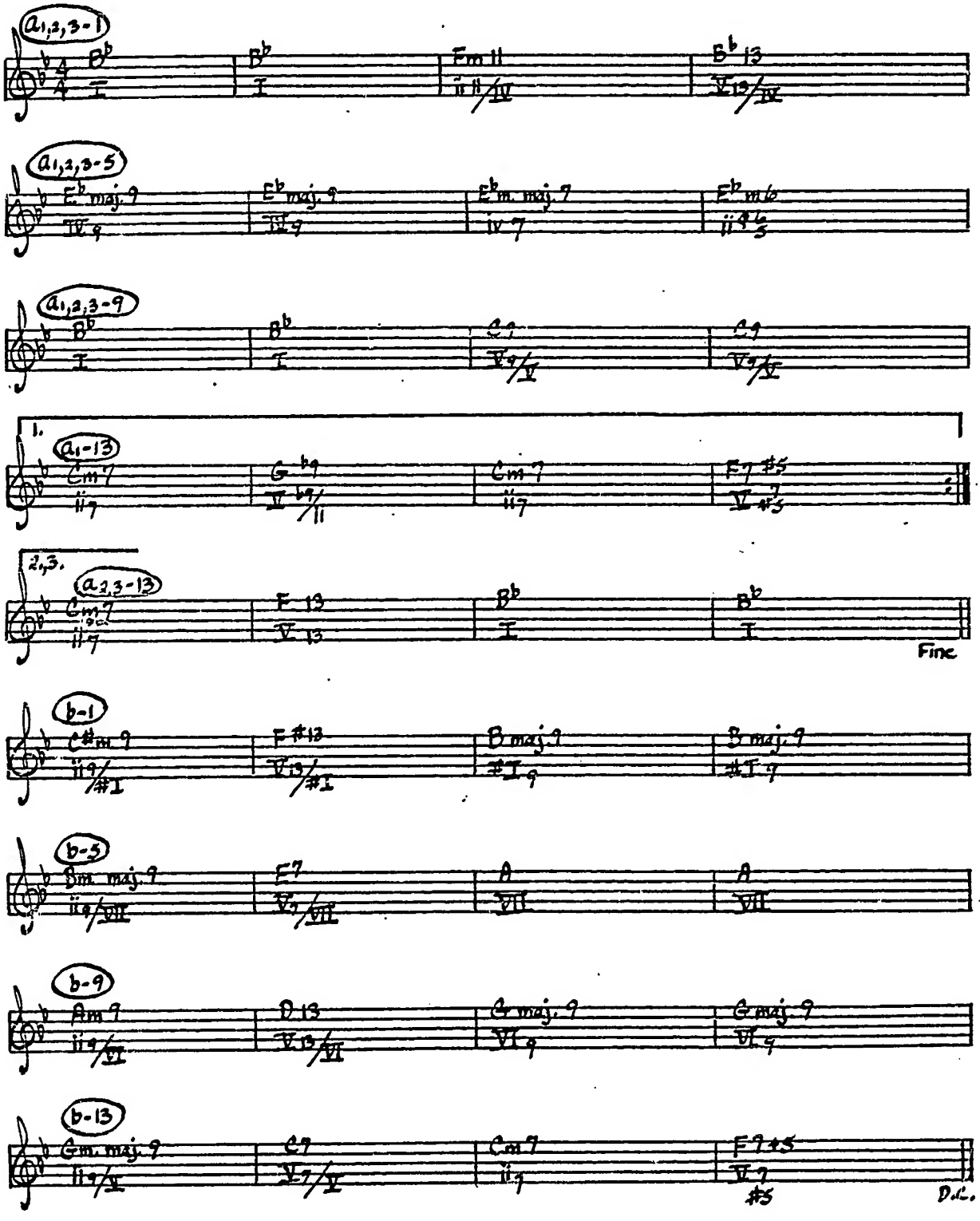
DIZZY ATMOSPHERE (Dizzy Gillespie, ca. 1944)



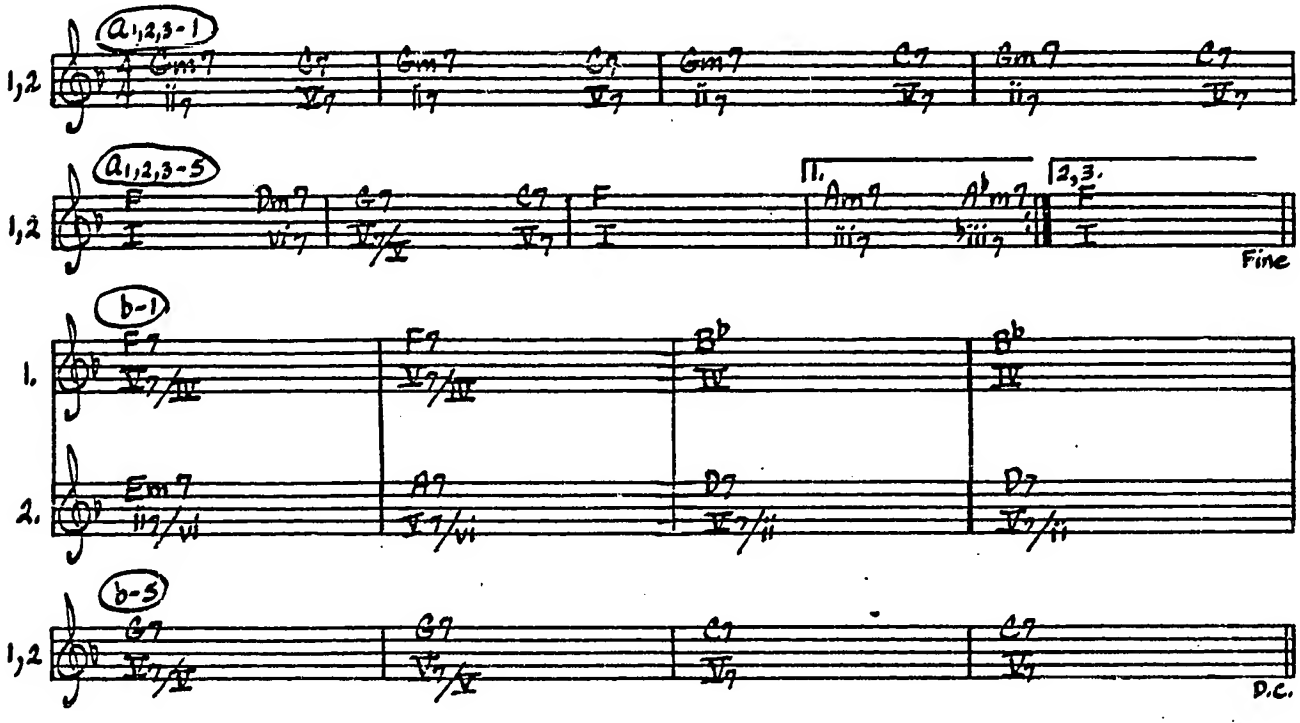
EMBRACEABLE YOU (George Gershwin, ca. 1930)



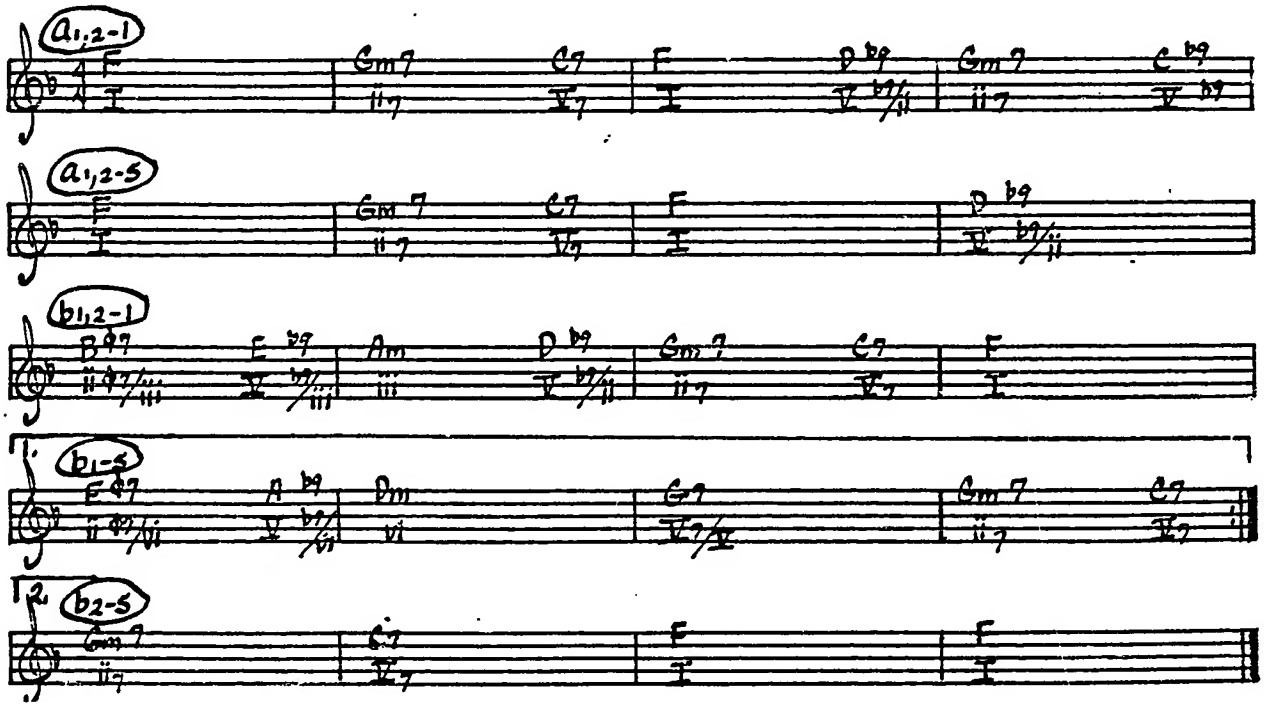
CHEROKEE (Ray Noble, ca. 1938)



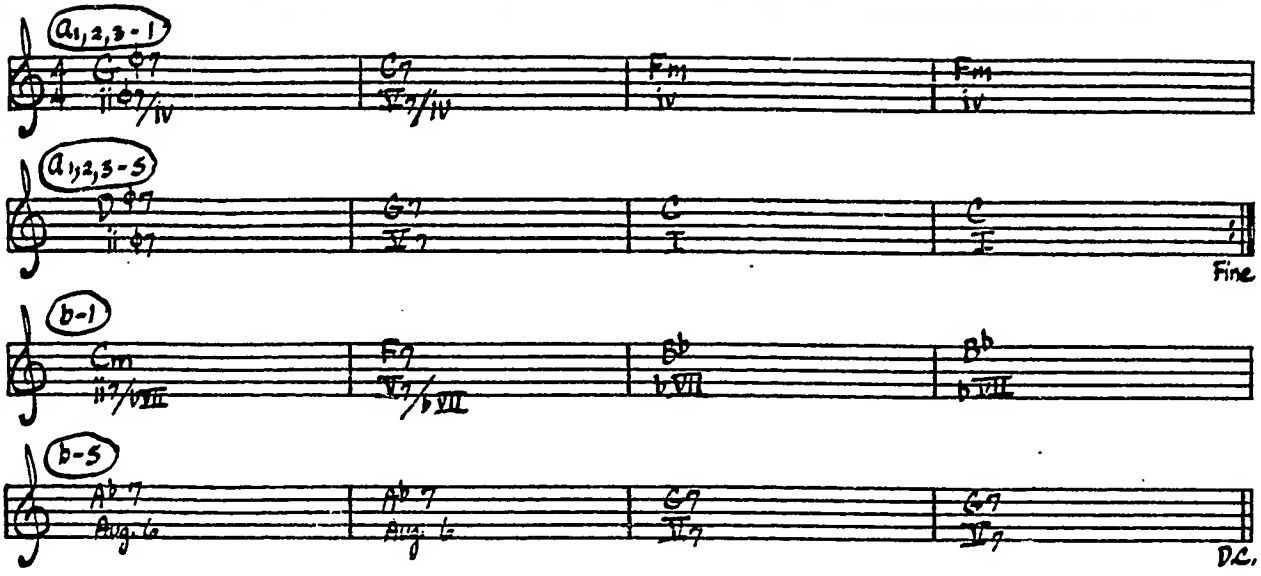
1. HONEYSUCKLE ROSE (Fats Waller, ca. 1929) and
2. SCRAPPLE FROM THE APPLE (Charlie Parker, ca. 1947)



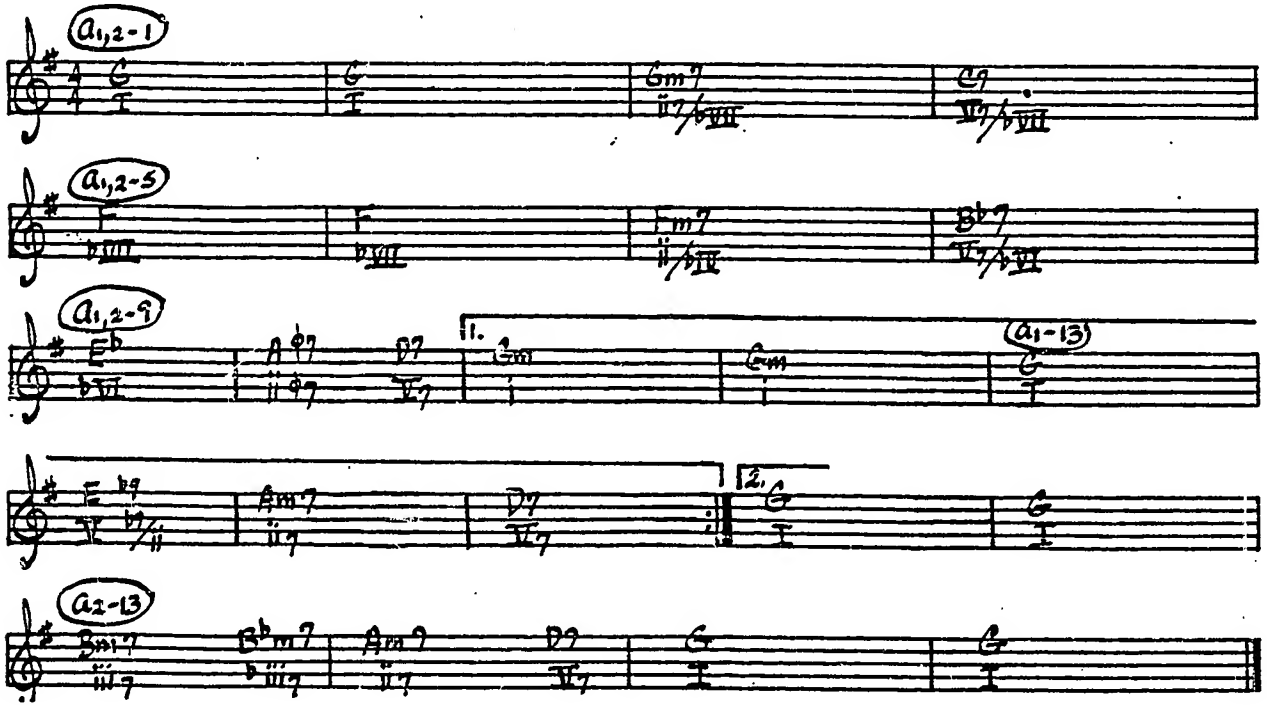
LITTLE WILLIE LEAPS (Charlie Parker, ca. 1949)



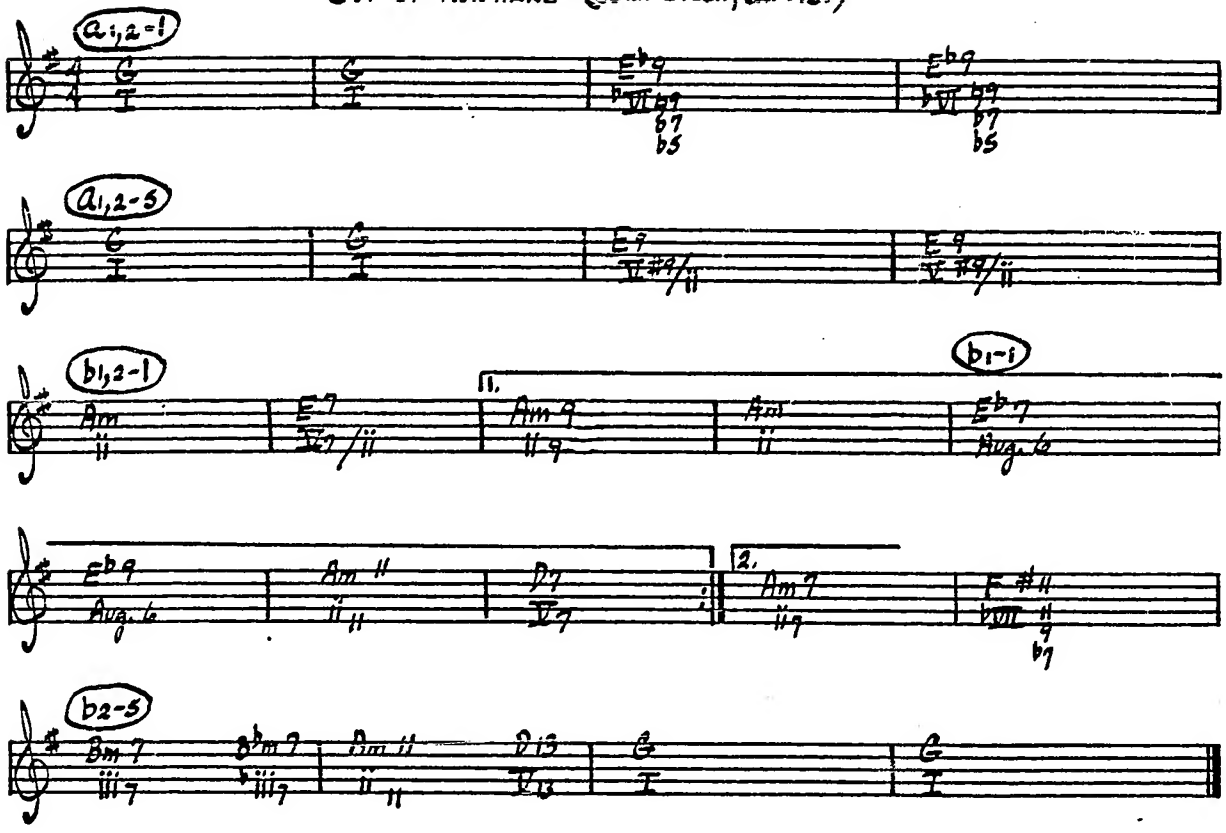
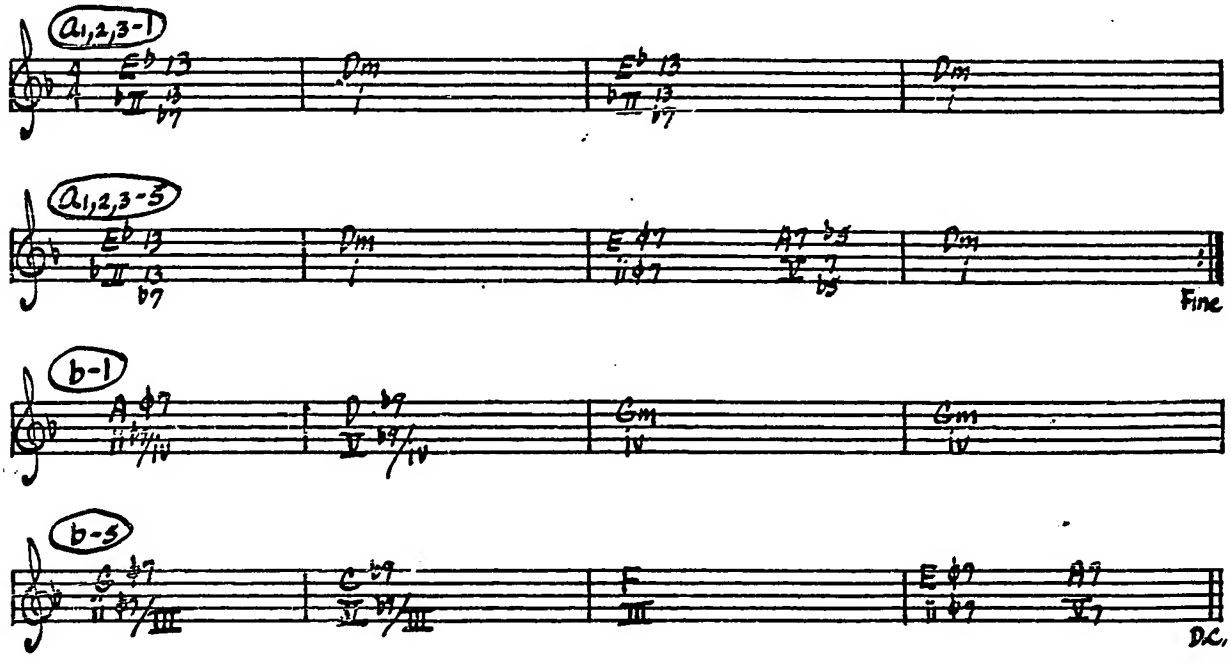
What Is This Thing Called Love (Cole Porter, ca. 1929) and Hot House (Tadd Dameron, ca. 1945)



How High The Moon (Morgan Lewis, ca. 1940) and Ornithology (Charlie Parker and Benny Harris, ca. 1946)



Out of Nowhere (John Green, ca. 1931)



Night in Tunisia (Dizzy Gillespie and Frank Paparelli, ca. 1944)